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CO-EDITORIAL



In the office we have a sketch of the Deadline Dragon, a most fearsome monster that is, of course, the bane of every editor. Working with deadlines can be dreadful, but it can also be cheering. For instance, we are writing this in February but talking about and listing the vacations gives us a positive lift. And, since editors should *practice what they preach*, tomorrow we set sail on our square dance cruise to the Caribbean. When it comes to vacations, we're always ready to set the example for our readers. So look over the myriad options for 1984 square dance vacations, pick your time and/or site, and write for information. Have a happy time, whatever you do and wherever you go.

Another word about setting examples...when you attend a dance in your home area, your clothing marks you as a square dancer whether you visit stores on the way or restaurants on the way home. Once you are identified as square dancers, your actions and manners speak more loudly than any words.

When you travel overseas and dance, you are marked not only as a square dancer but as an American square dancer.

A friend mentioned that he saw a bumper sticker on a car driven by a rude driver that reminded him to be careful of his driving lest all square dancers be branded as cutting corners on the road.

We can't escape our roles as square dance representatives and as public relations ambassadors, even on vacation. The inspiration of some future dancers may depend on your actions!



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BY-LINE

When the April editorial was composed, your editors were setting sail for a cruise. When this column is typeset, they have returned to be completely snowed in for two days. Such are the vagaries of an Ohio winter. No wonder we celebrate April with highlights on vacations and April Fool humor. Travel adventure and fun are most welcome as we greet the warmer seasons of the year.

The traditional list of square dance vacations and special events appears in this issue. If you haven't already planned a dance vacation, here's the "wish list" for 1984. **Mac McCausland** provides a whimsical look at motor homes, while a look at the U.S. by a square dance visitor is written by **Phyl Edwards**. Three poems by **Jim Roop** describe the adventures of newer dancers.

For those venturing into the new/old adventures of "B and B," **Bev Warner** has some practical advice, and your editors provide a list of contacts. The cover story, written by **Helen Chatfield**, tells of an imaginative float, and the fun and interest it created—a "way-out" addition to the square dance scene.

Just to keep us on the right track, this issue also contains two serious articles: the second part of **Dan Hicks'** presentation on developing leadership, and an analytical look at "what makes an officer" by **Bill and Gillian McDonaie**.

Have a good April Fool's laugh on us!

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The Statue of Liberty belongs to all of us.....

Most all of us can trace our heritage back to the "old country." Perhaps you or your parents landed in America by way of Ellis Island. We have often heard it said the Statue of Liberty was a most welcome sight after a long journey across the water.

Now she needs help. The statue is crumbling from age. Lee Iacocca has taken the position of chairman to see that she is properly restored. From what we read about Mr. Iacocca, he will get the job done.

It is said that if every person in the United States contributed \$1.00 each, there would be more than enough money to cover the restoration. Since every person will not be sending a donation, let's do our part as square dancers. Perhaps every couple would give \$5.00 to the club treasurer, just to make up for those who never will. Make it a club project and mail one check from your club in the club name. Be sure to note it's from Western Square Dancers. We hope our Square Wheels Square Dancing and Camping Club here in Columbus, Ohio, will be among the first clubs to get their donations on the way.

Let's all be flag waving dancers, proud to be Americans. This is our home, the good old U.S.A.

All checks should be made payable to: "Save Our Lady" and should be sent to: Save Our Lady, Nazareth National Bank, Moorestown Office, 558 Nazareth Drive, Nazareth PA 18064.

Maggie & Louie Powell
Reynoldsburg, Ohio

Thank you for the copy of *American Squaredance* magazine [with] my article on Michigan's house parties...I am pleased th the appearance of my article in your magazine. Thank you again.

Agnes Griffor
Marine City, Michigan

Thanks for a wonderful square dance magazine. You have hit the happy medium between contemporary and easier dancing. Bob Howell's column nearly always has something new to me that I can use...

Mae Fraley
Rockville, Maryland

I received my February issue...and was going through it page by page. When I came to Page 11 and started reading the article entitled "Square Dancing Should Be A Circle," I thought, "Boy, here is someone who hit the nail on the head, what clever words." As I read further I realized why I thought it was so clever...they were my words...It's nice to know that someone is not only reading them but felt this was good enough to send to you and that you agreed.

Dean Libby
Oakdale, Minnesota

QUARTERLY SELECTION

The Callerlab Quarterly Selections committee has announced no quarterly selection for the second quarter of 1984.

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Meanderings with Stan

AH, APRIL

Diversity the month of April conjurs,
Rain in Spain and Springtime *bonjours*
Philly, good scrapple; Vermont maple, a staple;
Harlequins, barley bins, fables— ah, April!
Chester the jester, he revels in foolery,
Opal loves showers and flowers and jewelry,
Nor'easters bring Easters, so solemn and papal,
"Flu time," scoff medics, "Say ah—" ah, April!

In the month of April-foolishness we may take extra liberties in this normally staid and formal column (ahem!) to present an old poster we discovered, which may go back to the turn of the century, warning of the evils of dancing. The Puritanical outlook would have lumped square dancing along with other forms so vulgar they were positively abhorrent, but alas, square dancing has emerged to this day as free from improper actions or intent as the driven snow. April fool!

A TRAGIC END.



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Regular readers of these *Me-and-der-antics* month after month are well aware of the good flight deals I've been getting from US Air, the Pittsburgh-based airline. Now this chapter may be coming to a close with one final 30-day fling I took mostly in the month of February. Times change. The Liberty Fare rate has gone sky-high (Pardon the expression.) and the time span has been reduced to 21 days. But I got a final 30 days of flying, including three round trips to Florida (the last as a gateway to the Caribbean), plus New Orleans, Charlotte, and Houston thrown in for good measure. I hardly felt Ohio's early frigidity. Let me detail it for you. (Can we stop you?— Co-ed.)

Sebring, Florida— First Sunday in February. A flowery flori-dora Florida day. My plane landed in Orlando in time for me to rent a Tinker-Toyota at noon to drive south to Sebring for the 2 o'clock *ASDance* at the spacious Ag Center, set up annually by the Ridge Rollaways. Nice 17-□ crowd. Old friends popped in from the four corners of Swingdom. There were **Warren** and **June Clark** from our own Lighthouse club in Huron, Ohio. Local semi-retired caller **Lefty** and **Georgia Kidd** said he's getting back to good health. Ridge caller **Chuck** and **Carole Leamon** are busy as ever. Caller **Larry Gow** from Iowa and Florida was there. LEGACY trustees **Loren** and **Bobbie Foster** came down from Wisconsin. Local coordinators were **Bud** and **Hilda Speaks**. A bunch of us did a steak-out after the dance. Then there was the welcome chance to stay over in Lake Placid with former *New England Caller* editor **Charlie Baldwin** and meet his new wife **Grace** for the first time. Charlie's got more knowledge of S/D in his little finger than I've got in my whole head.

Hialeah, Florida— R/D leaders and hosts Clyde and Evelyn Kirk had set up a first-time subscription dance, loosely sponsored by their R/D club people. Good MS-to-Plus-minus-DBD dance for ASD in a city rec hall with 18 □'s. Caller Harry and Maria Taylor were there. Afterwards we topped it all off with Key lime pie at a restaurant.

Jacksonville, Florida— Caller Eddie and Ann Millan (Mountain records, ASD, 8/82, p. 68) had set up this dance with the Seabreeze Singles and hosted me. Ann operates a S/D shop in her spare time. Lively bunch with 12 □'s. They mix and

match with dance tip cards, a custom revived from "When You and I Were Young, Maggie," and earlier.

Next day I visited the tiny grassroots town of Hastings, the Potato and Cabbage Capital of Florida, to catch a Rotary meeting. Nice change of pace.

Daytona, Florida— The Highland Squares (same club I breezed into on an off night a couple of years ago— *ASD*, Mar. '82, p. 22) were indirect sponsors of this first *ASDance* with 17-plus □'s attending. My hosts were caller John and Mo Barrett. Funny situation: the hall had been double-booked that night, but the Highlanders won out over the ballroomers, after a 15-minute delay. Also the R/D cuers had had a minor accident and couldn't come. Finally, things went swimmingly. With laughter, after, we broka-piecea-pizza-to-eat, suh!

Interesting to note that I completed 925 miles of Florida driving in that little beige buggy up to this point in four days.

Detroit, Michigan— The rainfall was heavy on this single-night, double-hour drive to Detroit to do a duo *do* full of *tooraloo* in Southgate with Lucky (calls) and Connie (cues) Shotwell (*ASD*, 12/82, p. 63). Two or more of their club groups in color-coded costumes came out, and we gave them a card of co-op calling, from MS to Plus and back again. It was a damp good night, squarely and roundly.

Harbor Creek, Pennsylvania— Time for a bounce to the Valentine Ball in Harbor Creek, near Erie, where caller Frank McNaughton and I sang double for the Concord Steppers in grape country. Such decorations. Such red outfits. Such refreshments. The only less than pleasant aspect of the affair was the fog, which rolled in that night as wide and wooly as a weeping widow's frilly funeral frock.

Deerfield Beach, Florida— Were it not for the rich fluffy apple crisp at caller Jerry and Pat Seeley's home, or the grapefruit and tangerines picked fresh off their trees, or the chunky Chinese chow mein course, I would still include that little remote Pioneer Park annual *ASDance* near Fort Lauderdale just to see those 3 to 6 sets of choice fun-loving folks again. Add to that the Kirks on rounds. A winning combo.

In case some wonder why I zigzag from home to Florida to home to Florida to home to Florida like this all within a single month, it's elemental, dear Wat-



son. When you're on a 30-day "go anywhere" fare via US Air, you just don't care, especially if you like the *high-ways* as I do.

Key West, Florida— Fellow Conchs, arise! Return to the writers', sunbathers', snorkelers', paradise. The long narrow plunge to Florida's southernmost point was made easier this year because Avis (Bless her corporate heart.) chose to upgrade me in West Palm from a compact to a Chevy Caprice Classic at no extra charge. Elegant. Cruise control. She had only 7 miles on her dial at the start, and I had logged 1,125 at the end, four days later. (Over 2,000 in all for Florida travel, counting the previous trip.)

Caller Don Wiley hosted me (Marguerite was away.) and worked up a good dozen-set *ASDance* with a Cuban cuisine before and a gloppy sundae after. Everyone comes from everywhere down there. There were New Yorkers, Canadians, Ohioans, Massachusettters, Wisconsinners— name it! Even the Bryants showed up, whose summer home is just two miles from ours on Lake George. When spring comes the Wileys and so many others migrate to North Carolina. Mobility seems to be another name for square dancers.

Ocala, Florida— It was a mighty long drive. Key West to Ocala. About nine hours. But it's always fun to call for the Ocala club in that big city auditorium where the crimson costumes this year gave a bright glow to the Valentine party. Andy Anderson served a round of good rounds. A special feature was a half-hour clogging demo with two sets of performers, including Debbie Greer, daughter of Gainesville caller Paul and Amanda. Good show.

Before my final dance in Florida on this trip I dropped in to see Bill and Mary Jenkins (*ASD* staff, *LEGACY* trustees) in Brooksville, where coffee and muffins and good chitchat awaited; and over to Port Charlotte for lunch and business yack with Joe and Carol Prystupa of Carol's World Travel. (Nice to have friends who feed you on tour.— Co-ed.)

Arcadia, Florida— What a fitting climax to a great 1985 Florida flit! I was privileged to be the first caller to call in

caller/builder Everett and Jenny Martin's new 15-square hall, the *Palace*, which overflowed that night with over 19 sets of eager dancers. It all started with steak dinner at the Martin home. Jenny's birthday was celebrated with cake and bountiful refreshments. Old friends like Jack and Grace Livingston were there. (We shared a staff room back in Becket days, a quarter of a century ago.) Thanks to Peggy for rounds and to the Palace Promenaders for a night to remember.



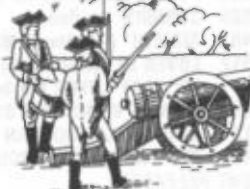
Gulfport, Mississippi— After Florida I flew home again for a day, grabbed clean clothes and a kiss, and flew on to New Orleans where I rented a short-day rapid Rabbit for a short hop to Gulfport. At the H.W. Rec Center it was a G.W. birthday dance for ASD with S.B. calling and Voncille and L.M. Hicks cueing, sponsored by Star Twirlers. Thanks to the Smiths, Holcombs, Drakes, Mohrs and all for a bayou ball. Now it was back to N.O. the same night in time to catch the "red eye special" night flight to Fort Lauderdale to connect with Cathie the next morning for our week-long Caribbean cruise out of the Port of Miami on the *Festivale*. She had flown to Miami early and rented a Colt to pick me up. The Colt is a half-a-Dollar car, friends. From there it was off to the high seas with our group of 20 square dance sun 'n fun lovers.



Aboard the Festivale— It is interesting to compare last winter's cruise on the *Norway* with this year's cruise—so alike and so different. Both ships were huge. The *Norway* is the biggest afloat. The *Festivale* is sixth largest in the world, with a length of 760 feet and weighing in at 38,175 gross tons. The former is Norwegian, of course; the latter is Italian. (Top level crew represent those nationalities, other crew/staff represent an amazing 25 nationalities.) Our square dance group was only half as

large this year, but I think we had twice as much fun. We had our own dance party almost daily. The ship's staff were more than hospitable. The really big-big shows (*Norway*) were missing, but the informal fun and spirit (*Festivale*) more than made up for them. Nassau and St. Thomas were repeat ports for us, but San Juan, Puerto Rico gave us a new experience.

One of the exciting memories of this cruise was to be invited, with one other couple, to sit at the captain's table for dinner. (We received an engraved invitation from Captain Carlo Chiarella himself.) A trio of his top staff members also joined us. *Rubadubdub!* Just like Loveboat, Italian style!



EL MORRO FORTRESS

El Morro, the old fortress guarding San Juan is in itself a history lesson of build, battle, conquer and survive. Today's image of these resort cities becomes more like bark, barter and trap the tourist. But there's a certain charm in it all. The straw market in Nassau. The surrey ride around town. The Water Island barbecue just a scow scamper out from St. Thomas. Typical tropical top-topical delights at every turn!

Our little group stole the show, we thought, on Amateur Night aboard ship. Amazing how a few couples from Ohio, Pennsylvania, Minnesota, Texas and Canada, who've never danced together before can so impress a buoyant boatload audience with *load the boat* jargon, inter-lacing action, color-coordinated costumes, and pulsating, tap 'n clap, timeless melody. That's the magic of our square dance *inheritapackage*, folks. (Excuse the contrived *trio-bon-motto* there, please.) Sometimes, sitting with quiet thoughts, deckside, in a big wicker chair as a vast ocean glides by, one wonders: Why can't we sell our very special hobby to the masses as easily as those street vendors in old San Juan unload their frilly silly curiosities to every other strolling passerby? Hmmmm. Good query to stow in your straw bonnet, don it, and think on it. Until next month.....



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Space Square Dancers Aren't So Far Away!

by Helen Chatfield
Oak Harbor, Washington

Anacortes, Washington. Square dancing is as down-to-earth as apple pie and corn-on-the-cob, but now it's become a hit with "Interplanetary Squaroids."

In Skagit County, strange, long-eared beings dressed in metallic fabric clothes, with lighted helmets and silver shoes have shocked traditional square dancing enthusiasts.

"It is hard to convince people we are perfectly normal squares from the Andromeda Council of Intergalactic Square Dancers," says spokeswoman Joyce Nichols, of Anacortes. "You should see the looks we get at restaurants."

The idea for space square dancers was conceived in her living room a few weeks prior to a Halloween party in 1982. Joyce, a well-known artist, worked up the costume design and did the shopping for the material. The Fidalgo Fogcutters held a barnstorming session, and Paul Dailey came up with the name. All agreed that a square and a pair (five couples) of about the same height would cause the most confusion among the rest of the club members.

"Secrecy was of the utmost importance, so that our appearance at the Halloween dance in Oak Harbor would be totally unexpected," Joyce said.

The next few weeks were busy ones for the Nichols. While Le drove, Joyce popped in and out of stores, hunting for just the right metallic materials and costume accessories. When all the components were together, the soon-to-be space dancers spent the day together, partaking of a pot-luck, and "sewing up a storm."

Three of the women did the sewing and the other two hand-sewed and glued where necessary. The men went to another room and devised special movements for such calls as "star thru" and "dive thru." They discovered that some movements were hazardous to the space helmets, which had Mr. Spock-

COVER STORY



type ears sewn on. Special battery-operated mini-lights were installed on the helmets, and shoes were spray painted silver.

The simple, sleeveless gowns were designed of silver, purple and magenta metallic fabric with large gold badges studded with star-shaped sequins attached to the bodices. All wore long-sleeved, turtle-necked leotard tops and necklaces made of chandelier crystals. The belts were silver or gold, and the men carried silver pouches attached to the belts.

Joyce made eyebrows, beards and moustaches for the men from black and silver fake fur, and the ladies all wore extra-long silver fake eyelashes. Make-up played a big part in transforming the earthlings into space squares. All faces were covered with silver makeup sprinkled with glitter, and the ladies' eyes were surrounded by purple shadow extending upwards to the hairline.

The women used small Christmas balls and large sequin spangles for earrings. "The makeup job took more than three hours on Halloween night," Joyce recalls, "but the effect on the rest of the club members was worth every minute."

With costumes in good order, helmets lit and a special club banner touting the Andromeda Council, the five couples, comprising the Interplanetary Squaroids, made their debut at the Whidbey Whirlers' Halloween party.

"To put it mildly, it was sensational!", Joyce said, laughing.

They marched in and the "children" of the group— one couple dressed as space kids— presented a proclamation scroll to caller Skip Duquette.

"Duquette tried valiantly to keep calling in spite of his bewilderment," Joyce said, adding that he finally gave up when dancers kept running into each other and he lost his train of thought. He then read the proclamation scroll. It began, "Greetings to all square dancing inhabitants of the third child of the star called 'Sun' in the galaxy called 'Milky Way' from the Interplanetary Squaroids."

Because their debut was so successful, they decided to visit other clubs, and Whidbey long-time (25 years) caller Hal Ramaley prevailed on Joyce to design a float for the annual Dutch springtime festival in Oak Harbor, "Holland Happening."

"It was a challenge, but I came up with the idea of 'Square Dancing is Universal,'" she said. The float featured a miniature world criss-crossed by frames reading, 'A Language for All People.' The sides were marked, "Square Dancing: Today the World, Yesterday the U.S.A., Tomorrow the Universe." In each section were dancers, including Le and Joyce in full costume.

Following the float were four squares, or sixteen couples, who responded to Ramaley's "travelling figures" calls, allowing them to square dance and move along at the same time.

The colorful entourage received spon-

taneous applause all along the parade route. Ramaley praised Nichols' innovative design which included wooden tulips. They were removed and flags put in their place in the annual 4th of July parade, also held in Oak Harbor, on Whidbey Island. "The float gave a real boost to square dancing, and besides, it was a lot of fun," he said.

This past October, the members of the squares from outer space held a benefit dance, a "Space Walk" for Meals on Wheels in Mount Vernon. It is an organization which delivers hot meals once a day to elderly shut-ins, according to Joyce, whose funding is always in jeopardy.

They were supported in their efforts by caller Ramaley and Dave Knein, and the cueing of Stan Brashear, as well as Cora and Jack Burnham, presidents-elect of the Skagit Squares. The successful event raised \$208 for Skagit Nutrition Project's Meals on Wheels.

All traces of the Interplanetary Squaroids seem to have vanished from our galaxy— at least for the time being— but Joyce Nichols says that whispered messages from a far-off star indicate that the next Space Walk will definitely be in October 1984.

All square dancers should begin practicing *do-sa-do*, *swing your partner*, and, especially— *form a star*.

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CALIFORNIA— Rent A Room International, 1032 Sea Lane, Corona Del Mar CA 92625.

CALIFORNIA— Bed and Breakfast Homes Directory, PO Box 591, Cupertino CA 95014.

CALIFORNIA— B&B International, 151 Ardmore Rd., Kensington CA 94707.

CALIFORNIA— International Sparreroom, Box 518, Solana Beach CA 92075.

CALIFORNIA— Calif. Houseguests International, 6051 Lindley Ave. #6, Tarzana CA 91356.

CALIFORNIA— *Bed 'n Breakfast Directory*, (\$3.50), Posey Publications, PO Box 2512, Fairfield CA 94533.

COLORADO— Bed and Breakfast Rocky Mts., PO Box 804, Colorado Springs CO 80901.

COLORADO— Bed and Breakfast Colorado, PO Box 20596, Denver CO 80220.

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Thousands of B&Bs are now being offered in at least 1,500 cities in this country, Canada, Mexico and the Caribbean. More than 150 organizations are handling guest reservations. The B&Bs are operated by no one special group—couples, widows, divorced and single homeowners, condo and apartment dwellers, farmers, ranchers. These outgoing hosts, who are seeking to earn a few extra dollars while making new acquaintances, set aside one or more rooms for tourists passing through town—generally for a few nights lodging.

They agree to provide a clean bed and a bath (not always private), usually share their living room and offer the visitor congenial company and helpful information about the area in which they live—plus a home cooked breakfast at the family table. Facilities may be modest or luxurious, modern or historic.

There are several guidebooks and publications being offered or available at local libraries and bookstores. I found this description in "Bed and Breakfast U.S.A.": "This is a charming house in the Historic district in Annapolis, MD, within walking distance of Market Square City Dock and the U.S. Naval Academy. There are 2 beautifully furnished guest rooms available to you. Prices are \$30 for 1, \$38 for 2 including a continental breakfast. Tel. (202) 232-8718.

Reservations are essential and usually must be made two or three weeks in advance. Some B&Bs require minimum stays, some do not permit children, pets or smoking.

Chuck and I thought this might be a fun way to go on the way to the Maryland Convention. But since we have already reserved a campsite after the convention we are going to travel to Maine to see the country. We plan on parking the RV and staying in an old monastery in Kennebunkport, Maine. They say it is quiet and the grounds are beautiful—maybe even a few ghosts.



FLORIDA— Suncoast Bed and Breakfast, PO Box 12, Palm Harbor FL 33563.

GEORGIA— Bed and Breakfast Atlanta, 1221 Fairview Road NE, Atlanta GA 30306.

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IOWA— Bed and Breakfast in Iowa, 7104 Franklin Ave., Des Moines IA 50322.

MASSACHUSETTS— Bed and Breakfast, 21 Monmouth Court, Brookline MA 02146.

MASSACHUSETTS— Bed and Breakfast Assoc., PO Box 166, Babson Park Branch, Boston MA 02157.

MASSACHUSETTS— Pineapple Hospitality, 384 Rodney French Blvd., New Bedford MA 02744.

MICHIGAN— Bed and Breakfast North America, (\$8.25) Publication of Betsy Ross Publications, 3057 Betsy Ross Drive, Bloomfield Hills MI 48013.

NEW YORK— Rainbow Hospitality, 9348 Hennepin Ave., Niagara Fall NY 14304.

NEW YORK— Travel Guide to the Finger Lakes Region, (\$1.75), Finger Lakes Association, 309 Lake St., Penn Yan NY 14527.

NEW YORK— Hampton Hosts, PO Box 507, East Hampton NY 11937.

NEW YORK— Urban Ventures, Box 426, New York NY 10025.

ONTARIO— Toronto Bed and Breakfast, (\$2.) PO Box 74, Station M, Toronto, Ontario M6S 4T2.

ONTARIO— Ottawa Bed and Breakfast, Box 11263 Station H, Ottawa, Ontario K2H 7T9.

OREGON— Gallucci Hosts Hostels, PO Box 1303, Lake Oswego OR 97034.

OREGON— Bed and Breakfast Northwest, 7707 SW Locust St., Tigard OR 97223.

PENNSYLVANIA— Bed and Breakfast of Philadelphia, PO Box 101, Orelan PA 19075.

QUEBEC— Montreal Bed and Breakfast, 4692 Kent Ave., Montreal, Quebec H3W 1H1.

VERMONT— Bed and Breakfast Information, (\$3.95) Box 118, Burlington VT 05402.

VERMONT— American Bed and Breakfast, PO Box 983, St. Albans VT 05478.

VIRGINIA— Bensonhouse, PO Box 15131, Richmond VA 23227.

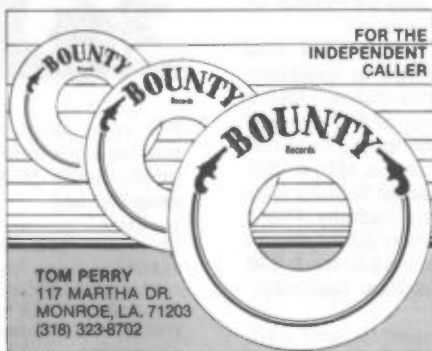
VIRGINIA— Guesthouses Bed and Breakfast, PO Box 5737, Charlottesville VA 22905.

WASHINGTON— Bed and Breakfast Service, PO Box 5025, Bellingham WA 98227.

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MOTOR HOMES



by Mac McCausland
From *The Prompter*, California

Some of our best friends own motor homes! Naturally one wouldn't invite them over to dinner, or let one's daughter marry their son, but, all in all, they are tolerable. While hardly anyone approves of cliques in square dancing, everyone is in one or more— and motor home owners are perhaps the biggest clique of all. No two motor home owners can possible converge without the conversation changing to generators and holding tanks, while motel users hardly ever discuss the plumbing.

Not being a motor home owner, this touring reporter has gone to great lengths to make the following report on motor homes vs. motels as unbiased and scientific as possible:

Owning a motor home, like owning a yacht, brings many surprises, not all of them pleasant. Perhaps the initial shock is the price of the first fill-up. Generally speaking, the cost would pay for several carefree nights at a cheap motel, and you wouldn't have to worry if you screwed the cap back on. When the price of gas went up, one retired couple had the engine removed and a wine cellar put in. This, they claimed, gave them more trips than before.

A motor home owner must be a "Jack of all trades" as any number of utilities can, and usually do, quit as soon as the "rolling ranchos" reach the backwoods. And there are no motor home repairmen available on weekends— they are all enjoying themselves at their favorite motel.

Expertise in refrigeration is essential since these tin boxes can become Dutch ovens. It would be nice if you had a degree in mechanical engineering,

philosophy, yoga and needlepoint. This would give you the ability to (1) repair some of the minor breakdowns; (2) regard philosophically those motel-bound carefree motorists who zoom by you as you sit stranded along Highway 80; (3) have the physical dexterity to intertwine yourself amongst the knobs and pipes; and (4) have something to do while waiting for the repairman.

Also, remember, all motor home entertaining must be done with gloves on as there is no known cleanser that will remove motor home basement grime from your hands.

In a motel you flick on a light switch— in a motor home you start out on a moped trailing 500 yards of electric cord (praying for no rain all the way), or you fire up the generator (if it works) and get a ticket for disturbing the peace.

In a motel you jump in bed with a good book (or a friend who's read one); in a "wheelie wonder" you climb a rickety ladder into a crawl space just big enough for a skinny flounder. With your nose inches from the ceiling, you can't move for fear the flimsy hooks will let go and dump you into the kitchen sink full of dirty dishes (from all the meals your poor wife had to cook in order to save enough money to buy gas for the wingless 747).

One decided advantage of the motor home over the motel is the CB radio. Hardly any motels feature them and, as most wives are gaga over the "squeal and squawkers," it is a decided plus for the "perambulating pads."

Another distinct advantage is that motor homes can go many places that motels cannot— over cliffs, into ravines, quicksand, telephone poles, snowbanks, to the impound garage for improper parking, and back to the bank for non-payment.

Another advantage of motor homes is that you don't have to be out by 11:00 a.m. Motels are to be considered inconvenient in that there is always somebody wanting to change the sheets and towels and clean up the place. Time away from home in a motor home can generally be judged by the degree of gray of the owners or their towels.

This appraisal of the motor home vs. the motel has been presented in the interest of helping those of you who may be considering the Big Decision— to buy, or not to buy!

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RECOGNIZE & DEVELOP

LEADERSHIP

by Dan Hicks

PART TWO

Perhaps you've never thought of a good executive as having the same attributes as a good gambler, but it's very close to the truth. An executive never knows for sure which answer to a problem will be the winner. All he can do is gather all the pertinent facts, analyze them carefully, use his best judgment to figure the odds— then places his bet. He needs to be cool and not panic if he loses a few.

Let us look at the business approach to management and leadership. Douglas McGregor in 1960 formed the theory of "X" and "Y" managers. Theory "X" managers believe that the average person has an inherent dislike of work, prefers to be directed, wishes to avoid responsibility, has relatively little ambition, and wants security above all else. Motivation primarily will be by instilling fear in those under this manager's direction. A personnel management book I have at home contains a cartoon showing an "X" manager standing before his sales manager's desk. On the wall in the background is a map of the United States with pins showing the location of each member of the sales force. Mr. "X" is grumpily saying: "My advice to you, Hawkins, is to take the pins out of the map and stick them into the salesman."

Theory "Y", in contrast, emphasises managerial leadership through motivation, and not threat, by permitting subordinates to experience personal satisfaction as they make their contributions to the organizational objectives. One point under this theory is worth mentioning—the average human being learns, under proper conditions, not only to accept responsibility, but to seek it.

The "proper conditions" of a square dance club are an entirely different area of discussion and we can leave that for

another panelist to cover at some other Seminar. After all, only one person can solve all the world's problems, and wherever you sit, he's usually in the chair right next to you. But not here, today!

Next let us look at several specific types of managers of which we are all familiar. First we have the "X" manager spoken of earlier. Note his tough looking disposition and no nonsense "if I want your advice I'll ask for it" attitude. A good leader must be able to accept the truth, whether good or bad. Bertrand Russell said one reason Hitler lost World War II was that he could not bear to face the truth. Bearers of bad news were punished. Soon no one would tell him the real facts. Thus his decisions were more and more based on misinformation and ignorance of the truth. Dale Carnegie, the inter-communications expert, once stated that any fool can criticize, condemn and complain, and most of them do. One very important ingredient of success is a good, wide-awake, persistent, tireless enemy and this type of leader will usually find one.

This type of leader is difficult to work for since he will seldom share the blame when problems occur and has a one-track mind which is hard to get changed. Leo Tolstoy said: "Everyone thinks of changing the world, but no one thinks of changing himself." Nevertheless, this person can be a leader and certain situations may require just such a leader from time to time.

Next we have the personification of the "Y" manager, Mr. Good Guy— Friar Tuck. He is likely to subscribe to the theory that when you save face for others, your face looks better too. One of the traits of a good leader is the extent to which people feel free to ques-

tion his or her point of view and suggest alternatives. No leader can give his people everything they want all of the time. But he can be aware of what they want, show them that he appreciates how they feel, and satisfy their needs whenever he can. General George Marshall once gave his formula for handling people:

1. Listen to the other person's story.
2. Listen to the other person's full story.
3. Listen to the other person's full story first.

We all like, and most of us will follow, this type of leader.

The next leader is the kind who requires pushing or pulling. He is the kind who considers duty a task to look forward to with distaste, to perform with reluctance, and to brag about afterwards. When you want to move a horse from one pasture to another, the simplest and most effective way is to take his bridle gently in your hand and lead him. If, instead, you get behind him and try to push, you may be rewarded with a swift kick. The same idea applies to people. Before you start pushing or yanking anyone, try a little leadership first.

The last leader we will consider today is the person with many talents (known and unknown), the one you can always rely on. In fact, this person will seldom leave much work for others at all. Please, mother, I would rather do it myself is his motto. A first grader became curious about her father bringing a briefcase full of papers every night. Her mother explained: "Daddy has so much to do that he can't finish it at his office. That's why he has to work at night." "Well, then," the child said, "why don't they put him in a slower group?" This do-it-all type finds out that frustration is not having anyone to blame but himself when things go sour. There are times when this type leadership is necessary but hopefully these times may be minimized.

Perhaps a committee is the answer. Oh, sure, I know that someone once said a camel is a horse designed by a committee. I've also heard:

When in charge, ponder.

When in trouble, delegate.

When in doubt, mumble.

Then refer the whole problem to a committee.

Despite such comments, when you

are looking for a better way to do something, and people working individually don't seem to generate the right answer, try bringing them all together. One person's creativity stimulates another's and by combining efforts you may reach a solution no one person would have achieved alone. And, surprise of surprises, new leaders may emerge from the pile.

It is only natural for new leaders to have anxieties: Where do I start? How will I get along? Encouraging new leaders to ask questions and talk about some of these things always helps to reassure them. Teddy Roosevelt once stated: "I am only an average man, but I work harder at it than the average man."

Past performance is usually a pretty good indication of a man's potential, but not always. In 1860 a thirty-eight year old man was working as a handyman for his father, a leather merchant. He kept books, drove wagons, and handled hides for about \$66 a month. Prior to this menial job the man had failed as a soldier, a farmer, and a real estate agent. Most of the people who knew him had written him off as a failure. Eight years later Ulysses S. Grant was elected President of the United States.

There are ways to give people even in the most repetitive jobs a greater sense of involvement. It may be by turning over to them certain decisions they can learn to handle, by asking their opinions (everyone has opinions), by having them keep an eye on certain things. Even the small things may help people feel they are doing more and as a result are more important to the club. Get them involved and future leaders are assured.

Keep in mind that between the great things that we cannot do and the small things we will not do, lies the danger that we shall do nothing.

The time to stop talking is before people stop listening, but first I ask you to look around your club. Are there people with the attributes and characteristics which were mentioned here today. Is it the person down the table deep in some discussion with others? Is it the couple greeting visitors at the door and making them feel welcome? Is it that seemingly shy individual who speaks very little but is always there with cookies or a helping hand when needed?

Is it— YOU?



Are You Executive Material?

by Bill & Gillian McDonale

Many people have mistaken impressions of what it takes to make a good executive member, and many clubs are poorer for it. How about you?

Must you have perfect attendance?
No. We all know club presidents who aren't around all the time, but with whom the club just seems to run very smoothly.

Must you have some related professional qualification?

No. We have all seen examples like the electrician who made a fine treasurer.

Must you be a good writer?
No. You can always get an expert to correct technical details like spelling and grammar.

Must you be a fine speaker?
No. People care more about what you are saying than how well you say it. If you obviously care deeply about it, they'll listen through any difficulties you may have in expressing yourself. We vote for the candidate who cares so much that we can count on him or her to go after the things that need to be done. If you care enough to be a good servant of your members, you probably have the stuff of leadership.

When you do get elected, here are some tips:

1. Be enthusiastic! People will warm to your point of view and to you as a person.
 2. Be sensitive to the views and needs of members. Ask for their opinions and encourage them to express their feelings.
 3. Learn from others' expertise to help you do the technical details more skillfully. For example, if you are a treasurer, you probably know a banker or accountant who can help you work out a way to keep track of the money.
 4. Be alert throughout every executive or general meeting for actions you are to take and when they must be done, and write them down (even if you get a copy of the minutes). If necessary, push a little in the meeting to make sure actions and dates are clearly spelled out for every issue.
 5. If you can't attend, make sure your job gets done anyway. Arrange for someone to stand in; brief him or her fully on your actions before the meeting, and debrief fully after the meeting.
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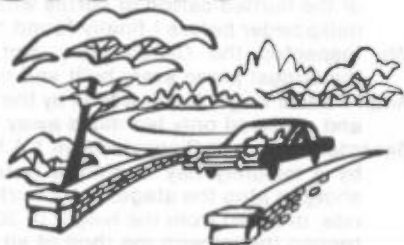
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IMPRESSIONS

by Phyl Edwards

From *New Zealand S/D Magazine*



The immense size of the automobiles we first saw at Los Angeles!

Vancouver so much like home...

The glass of iced water on the table as soon as you sat,

the coffee cup continually refilled as long as you remained;

Pancakes smothered in strawberries and whipped cream, blueberries or just plain syrup,

Doughnuts of all descriptions, hamburgers (never saw bread)—

All three so light and not to be confused with anything (at home).

McDonald's and other quick food places where you stacked all the bits together on your tray, and threw all but the tray in the trash can provided.

The bathroom, the original plumber's nightmare, where the only way I got the shower to work one day was by standing in the bath on one leg and holding the contraption above the tap up between two toes while I washed my hair and showered; not too difficult for the front, but the back?

Seattle, where I nearly came to a wet end when the spot where I posed in the middle of the lock opened up to let the boats through. (That's why the bell was ringing!)

The many friendly square dancers we met at the ten different clubs—

The couple who billeted me out from Seattle,

The partner who peeled the pink rose off his badge and stuck it on mine.

The cowman's greeting; the yellow rock hug and kiss from Dick Kenyon, for which I was promised a badge of some sort,

or the partner who led our bus to his brother's bar after the square dance, where we rock 'n rolled away another hour!

For me, the birthday of a lifetime when I was hugged and kissed all day—

"Happy Birthday" sung on the bus and at the barn dance later, where we danced in a large open hay barn to a beautiful backdrop of snow-capped mountains glistening in that gorgeous California sunshine, watched our first clogging, had a tasty barbeque, and (I) was surprised by my travel "family" with a cake complete with candles. Even our driver, who soon became one of us, produced some bubbly, and then off to McCloud to make new friends and square dance the night away.

What about the following evening when my roommate, Olly, and I were taken in two California Highway Patrol Cars to their headquarters, where we were not fingerprinted, but photographed; not thrown in jail for the night but shown around their offices and returned to our motel by a CHIPS car, which didn't go unnoticed! What a tale we told on the bus next morning, half believed, until we started handing bumper stickers all round. I am now the proud possessor of a \$55 note complete with photo of a woman officer and a black male patrol officer on it!

That Golden Gate hanging in the sky had always fascinated me as a child, and it didn't disappoint me now.

We breathed in the atmosphere at Fisherman's Wharf, helicoptered from pier 39, over Alcatraz, snapped the Golden Gate. I must go back and ride the cable cars.

The biggest surprise was Las Vegas, glittering in the middle of the desert, which was not as desolate as expected.

As we walked four to five miles of the Strip after dark, with the heat rising in waves from the footpath, we gazed in wonder at casino after casino with towering signs and buildings ablaze with millions of multicoloured light bulbs, each sign a gem... It has to be seen to be believed! Each casino pays \$20-100 thousand power bill.

After flying out to the Grand Canyon, will I remember the awe of posing on the edge of the ten-mile wide, one-mile drop wonder of the world,
 or the hurried carton of coffee with ended up with two packets pepper and one of milkpowder before I finally found the sugar.

We inspected the Queen Mary and queued forever to see the Spruce Goose, the largest plane every built and only flown twenty minutes;
 And I'll never forget being woken by the earthquake in San Diego seven stories up, a 5.6, and centered only ten miles away.

Seventeen hours at Disneyland till 1 A.M. in the largest crowd of the year was followed by a leisurely day at Knotts Berry Farm, all western nostalgia where we rode shotgun atop the stagecoach, hurtled through caverns and water slides on the log ride, dropped from the height of 20 stories by parachute (a lifetime ambition), and topped the lot with the thrill of all thrills, the corkscrew!

My last thoughts as this rollercoaster climbed slowly to the sky were, "If this car unlocks, I'll fly all the way home without wings!" Then as we hurtled down into nothing and up again into two gigantic circles upside down and corkscrewing at the same time, the water (or was it sky?) became on chaotic jumble with everything in sight, and as I finally staggered on jellied legs out the exit with a sickly grin and nonchalant shrug, I managed a "Wasn't it great!"

After a wee small hours arrival at Waikiki, and three hours of sleep, I crept out to the little balcony to gaze in delight down 23 stories to the pool and the Pacific, lapping on the beach alongside and past the curved row of skyscrapers to the left, to Diamond Head in all its glory and not just a picture at all.

The only way I will ever learn my geography is to travel, and had it not been for my wonderful square dance teacher, I wouldn't have gone on this one, so full of variety. I've yet to ride a camel across the Sahara!

I think that's in Egypt....anyone know a good belly dance teacher?

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TEACHING ROUNDS

by Lloyd & Elise Ward
Eugene, Oregon

Couples who wish to teach rounds should first form good dance habits themselves. Good posture is a must—stand tall, keep the weight over the legs. Keep a narrow base; move with feet passing close and under the body. One very good habit is to relax and smile. Instructors must know and teach steps and positions correctly. This leads to forming good habits. If we let dancers do steps and positions incorrectly, they soon become bad habits, which must be removed with difficulty.

As an instructor, be prepared. Rehearse exactly what and how you plan to teach each lesson. Careful preparation takes time. Each class will have its own personality. The instructors must tailor lessons to fit the class. Watch other instructors, attend teaching institutes, clinics and workshops. When the instructor thinks he knows it all, he is probably just beginning to learn.

Use source books for drill, class organization and teaching methods. *Step, Close, Step* by Frank Lehnert is probably the most usable and easily understood book on the subject of basic round dance teaching. *The Round Dance Manual* by Frank Hamilton is another excellent source.

A remote mike is indispensable if the class size is more than five or six couples. Such a mike permits the instructors to freely work in the center of the group and be clearly heard by all members of the class.

The best teaching tool is an enthusiastic instructor, with utmost patience, and one who carefully plans each lesson to fit each group of dancers.

We use easy mixers to develop basic steps and figures. This also changes partners and develops unity and spirit in the class. As early as possible, we teach a two-step box, which develops the ability to do a *close step* more quickly and easily.

Using hash cueing is an interesting way to practice basic steps. We use this as a warm-up drill; it helps develop the dancers' ability to listen and respond to

cues. It is also a quick sure way to review material that has been presented.

Teaching rounds is definitely a team situation. The non-verbal partner is most important. Usually the woman, she should be able to demonstrate plainly and exactly what the woman does. She should be able to verbalize and be able to cue a bit. We feel the woman can most effectively spot the problem areas; she helps the man by judging if a certain pattern needs further stress.

Music is very important. We like and use music with a plainly discernable beat or rhythm. A few examples of music we use to emphasize certain skills and develop particular abilities follow:

To teach a dancer's walk, we use *Columbus Stockade Blues*.

For a combination of two slow steps and four quicks, we use *Wheels*.

For basic two-step teaching we use *Summer Sounds* (MacGregor), *Pretty Baby* or *Like I Love You* (Hi-Hat).

The Grenn teaching series of records contains a wealth of music. Be sure and practice using the records. We develop a code so we can quickly select the band we plan to use.

The Grenn series has ample music for teaching the waltz, but our favorite record is *My Dear* (Grenn 14122).

Our feeling is that we are teaching how to dance, rather than teaching dances. We do teach the easier Rounds of the Month, providing they contain steps and figures we are practicing in class.

We close with a few Do's and Don't's:

1. Do start each class with a fun-type mixer or fun hash cueing.
2. Do change partners in the first few class sessions.
3. Don't teach a difficult step at the end of a class session— your dancers are more tired than you think they are.
4. Do use the last ten minutes of class to review or "play with" drills or mixer you have used earlier.
5. Do remind dancers of things they can practice at home.
6. Do have fun yourself; if you show enjoyment, your dancers will too.

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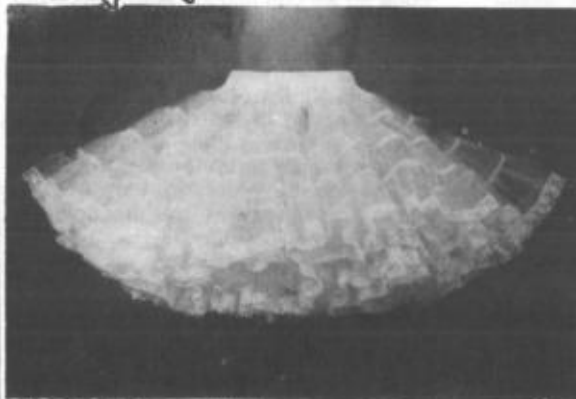
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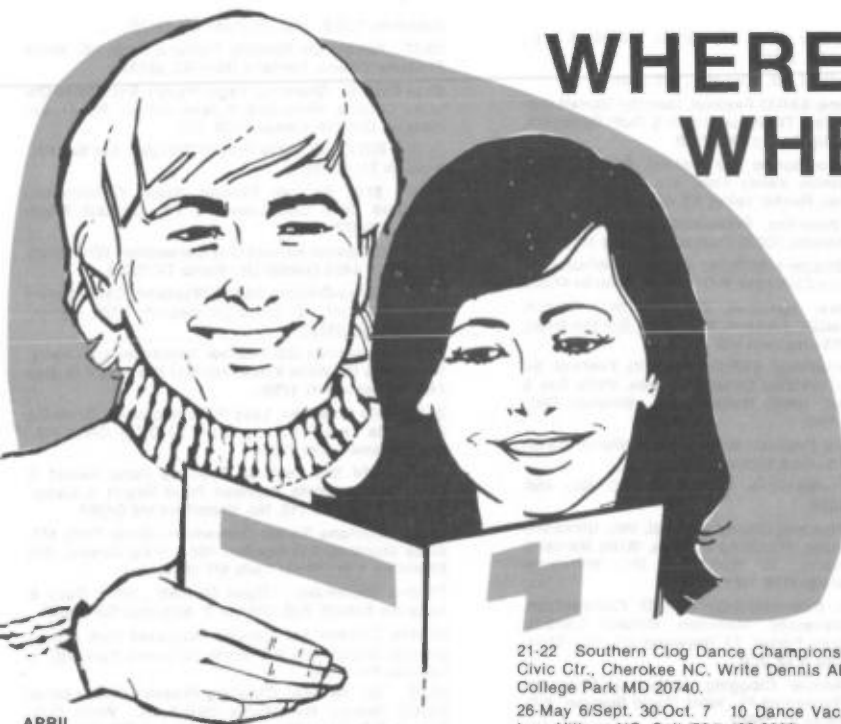
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WHERE & WHEN



APRIL

April - Nov. 30 full week programs; Copecrest. Write Copecrest, P.O. Box 129, Dillard GA 30537.

13-14 Myrtle Beach Ball S&R/D, Convention Ctr., Myrtle Beach SC. Write Laverne & Barbara Harrelson, P.O. Box 367, Lancaster SC 29720.

13-14 6th Annual Cabin Fever Reliever Dance Weekend, Grammar School No. 2, Elko NV. Write Phil/Betty Aranguena, P.O. Box 1386, Elko NV 89801.

13-15 Weekend Dance, Potawatomi Inn, Angola IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

13-15 10th Annual Clog College, Cherokee NC Civic Ctr. Write Dennis Abe, Box 283, College Park MD 20740.

13-15 B&B Rounders RD Festival, Longview TX. Call Bob Wilder (214)-759-1827.

13-15 Spring Festival of Rds., Valhalla Inn, Kitchener Ont., Canada. Write Spring Festival of Rounds, 464 E. Ave., West Hill Ontario Canada M1C2W8.

14-15 Weekend of Rounds, Ragon Hall, Pensacola FL. Write Neil Miller, 262 Algiers St., Pensacola FL 32509.

14-Nov. 24 S/D Programs, Natural Bridge State Resort Park, Slade KY. Write Richard Jett, P.O. Box 396, Campton KY 41301.

16-20 Mt. S/D School, Cherokee NC Recreation Ctr. Write Dennis Abe, Box 283, College Park MD 20740.

17-May 1 S/D Tour, Hawaii. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

19-21 3rd Annual Caller Coach School, Hyatt Regency, O'Hare, Chicago IL. Write Jim Mayo, 79 Wash. Pond Rd., Hampstead NH 03841.

19-21 Caller College, Chicago IL. Write Sharon Golden, 300 Elmhurst, Hot Springs AR 71913

21-22 2nd Annual Possum Holler Clogging Workshop, Fontana Village NC. Write JoAnn Gibbs, 3452 Summit Ridge Dr., Doraville GA 30340.

21-22 Southern Clog Dance Championships, Qualla Civic Ctr., Cherokee NC. Write Dennis Abe, Box 283, College Park MD 20740.

26-May 6/Sept. 30-Oct. 7 10 Dance Vacations, Fontana Village NC. Call (704) 498-2238.

27-28 Piedmont S&R/D Festival, Jamestown Middle School Gym, Jamestown NC. Write Chuck & Chris Hicks 704 Gatewood Ave., High Point NC 27260.

27-28 Roadrunner Romp, MO Southern State College, Joplin MO. Write Rita Johnson, 1808 Wynnwood Dr., Carthage MO 64836.

27-28 So. Central KS Spring S&R/D Festival, Wichita KS, Century II Convention Hall. Write Gary & Donna Raine, 924 W. 47th S., Wichita KS 67217.

27-28 3rd Annual Spanish Trail Festival, Crestview FL. Write Roger & Marsha Myers, Rt. 2, Box 3420, Crestview FL 32536.

27-28 8th Annual Music City S/D Festival, McGavock H.S., Nashville TN. Write Elsie Marcum, 2020 Hickory Hill, Hermitage TN 37076.

27-28 15th Annual Azalea S&R/D Festival, Norfolk VA. Write Bill Brown, 564 Longdale Crescent, Chesapeake VA 23325.

27-29 1984 Spring Fling, Radisson Arrowwood, Alexandria MN. Write Jim & Ruth Larson, 1035 N. 36th Ave., St. Cloud MN 56301.

27-May 11 Aegean Super Cruise '84 & Classical Greece Tour. Write Blackwood S/D Cruises, 2217 Hampshire, Suite 101, Quincy IL 62301.

27-28/Dec. 27-31 Dance Weekends at Ocean Drive S&R/D Resort, No. Myrtle Beach SC. Write Ocean Drive S/D Resort, P.O. Box 198, No. Myrtle Beach SC 29597.

28 34th Annual S&R/D Festival, Omaha Civic Ctr., Omaha NE. Write Bill & Rita Cornell, 504 N. Ridgewood Dr., Bellevue NE 68005.

29 Indiana RDC, Indianapolis. Write Tom Renner, 527 Hawthorne Dr., Carmel IN 46032.

29 Spring Contra Festival, Sorrell's Courtyard Dance Hall, Miamisburg OH. For info call 1-513-294-1647.

MAY

- 3-19 Europe tour. Write Larry Prior, 334 Isle 3, N.E., Bayonet Point FL 33567.
- 4-5 May Festival, Mt. Zion H.S., Mt. Zion IL.
- 4-5 Tulip Time S&R/D Festival, Dorothy Garrett Coliseum, Big Spring TX. Write Moran & Ruth Oppgard, 2700 Navajo, Big Spring TX 79720.
- 4-5 7th Annual Spring S/D Festival, Renfro Valley, KY. Write Renfro Valley Folk, Inc., Spring Square Dance Festival, Renfro Valley KY 40473.
- 4-6 Dance Weekend, Potawatomi Inn, Angola IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.
- 5 Bi-State Steppers All-Niter, 4-H Bldg., Winchester IN. Write Wilbur Clements, P.O. Box 49, Lynn IN 47355.
- 5 3rd Annual National S/D Directory Dance, Southwest YMCA, Jackson, MS. Write Gordon Goss, P.O. Box 54055, Jackson MS 39208.
- 5 16th International S&R/D Rose City Festival, St. Clair College, Windsor Ontario Canada. Write Sim & Irene Mitchell, 10695 Mulberry Rd., Windsor Ont., Canada N8R 1H7.
- 7/21 Maypole Festival. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.
- 7/24 China w/Burdicks. Write ASD, P.O. Box 488, Huron OH 44839.
- 10-12 9th Winnipeg Crocus Festival, Inc., University Centre, Winnipeg, Manitoba Canada. Write Marcel & Audrey LeBlanc, 30 Hammond Dr., Winnipeg, Manitoba Canada R3R 1M1.
- 10-12 23rd International S&R/D Convention, McMaster University, Hamilton, Ontario Canada. Write Mrs. Joan Fraser, 71 Roywood Dr., Don Mills, Ontario Canada M3A 2C9.
- 11-12 5th Annual Clogging Jamboree, Municipal Auditorium, Pensacola FL. Write David Spencer, P.O. Box 7591, Mobile AL 36607.
- 11-12 6th Annual Hoedown, Pahrump Valley H.S., Pahrump NV. More info call (702)727-4298.
- 11-12 Mountain-Town Hoedown, Riverside Motor Lodge, Gatlinburg TN. Write Pat Marion, 1206 Oak Park, Maryville TN 37801.
- 11-12 Spring Fling Weekend, Colorado Mountain College, Glenwood Springs. Call Marcella & Fred Barker 923-2016.
- 12-19 7 Night Caribbean Cruise. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.
- 13-17 5th Annual Vaughn Parrish Caller's College, Village Square, Downingtown PA. Write Cliff & Gussie Irons, 1200 Horseshoe Pike, Downingtown PA 19335.
- 13-17 Special Evening S&R/D Program, Village Square. Write Cliff & Gussie Irons, Village Square, 1200 Horseshoe Pike, Downingtown PA 19335.
- 18-19 Spring Spectacular, IBEW Hall, Cedar Rapids IA. Write Vic & Vi Morgan, 1020 25th St., N.E., Cedar Rapids IA 52402.
- 18-20 S&R/D Weekend, Chula Vista Resort, Wisconsin Dells WI. Write Judy Kaminski, Chula Vista Resort, Wisconsin Dells WI 53965.
- 18-20 Spring Fling, University of Wisconsin, La Crosse. Write Happy Twirlers, P.O. Box 1501, La Crosse WI 54601.
- 18-20 1984 Dance Weekend, Potawatomi Inn, Angola IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.
- 18-20 S/D Weekend, Inn of the Ozarks, Eureka Springs AR. Contact Tracys, (316)683-9127.
- 18-20 3rd Spring Festival, Murray State University, Murray KY. Write David West, 1506 S. 10th St., Mayfield KY 42066.
- 19 Holland Tulip Festival Dance, Beechwood Community Education Ctr., MI. Write Terry & Jane

Berkimer, 118 E. 21st, Holland MI 49423.

20-27 Accent On Rounds, Fontana Dam, NC. Write Fontana Village, Fontana Dam NC 28733.

23 to Sept. 5 Chemong Yaght Haven, Ennismore Ontario, Canada. Write Bob & Jane Jaffray, RR #1, Ennismore Ontario, Canada K0L 1T0.

25-27 R/D Clinic. Write Ronald Grendell, 544 Bell Rd., Antioch TN 37013.

25-27 31st Annual Florida State Convention, Lakeland Civic Ctr., Lakeland FL. Contact Frank Smith, (904)724-8590.

25-27 Chaparral Kansas City Convention. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

25-27 Dance-O-Rama S&R/D Weekend, Camp Calvin Crest, Fremont NE. Write Lill Bausch, 2120 Jaynes, Fremont NE 68025.

25-27 Vincennes S/D Festival, Vincennes University, Vincennes IN. Write Vincennes S/D Festival, P.O. Box 743, Vincennes IN 47591.

25-27 S/D Weekend, Lazy R Campground, Granville OH. Write Lazy R Campground, 2340 Dry Creek Rd., N.E., Granville OH 43023.

25-28 1984 S/D Festival, Papoose Pond Resort & Campground. Write Papoose Pond Resort & Campground, P.O. Box 118, No. Waterford ME 04267.

25-28 Montana S&R/D Convention, Great Falls MT. Write Montana S/D Festival 1984, %Ed Darrow, 336 Riverview 4 W., Great Falls MT 59404.

25 thru September "Open Dances". Write Dave & Suzanne Abbott, P.O. Drawer P, McCloud CA 96057.

25 thru October 14 Dances, Kalyumet Park Campground, Scotch Hill PA. Write Kalyumet Park, RD 1, Lucinda PA 16235.

26-27 "By the Sea" Clogging Festival, Ocean Drive S&R/D Resort, No. Myrtle Beach SC. Write O.D. Resort, P.O. Box 198, No. Myrtle Beach SC 29597.

26-27 14th Annual Shindig, Natural Bridge State Resort Park, Slade KY. Write Richard Jett, P.O. Box 396, Campton KY 41301.

26-June 9 Scandanavia— 15-day tour. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

27-June 2 Square Dance Week, Write Copecrest, P.O. Box 129, Dillard GA 30537.

27-June 2 Kentucky Summer Dance School, Midway College, Midway KY. Write Leslie T. Auxier, 1445-B Louisville Rd., Frankfort KY 40601.

28-31 Caller's College, Red River Community House, NM. Write Toots Richardson, Rt. 1, Box 42, Clinton OK 73601.

31-June 2 25th International S&R/D Convention, Keystone Centre, Brandon Manitoba, Canada. Write 25th International, P.O. Box 1593, Brandon Manitoba Canada R7A 6N3.

JUNE

1 thru Sept. 3 S&R Dancing, Salmon Harbor Resort, Smith River CA. Write Salmon Harbor Resort, Rt. 2, Box 1264, Smith River CA 95567.

1 thru Sept. 16 S&R Dance, The Square & the Round Dance Center, Lolo MT. Write Ray & Afton Granger, 9955 Highway 12 W., Lolo MT 59847.

1-2 12th Annual S&R/D Convention, North Lake Hotel, IL. Write Helen & Bob Huster, 7814 N. Neva Ave., Niles IL 60648.

1-2 20th Idaho S&R/D Festival, Snake River Jr. & Sr. High School, Riverside ID. Write Wayne & Shirley McKinnon, Jr., P.O. Box 218, Blackfoot ID 83221.

1-2 Bonclarken S/D Festival, NC. Write Bill Buckingham, Rte 2, Box 341, Chester SC 29706.

1-2 Kansas State S/D Convention, Bi-Centennial Ctr.,

Salina KS.

1-3 Plus Weekend, Harley Hotel, Enfield CT. Write Jim & Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

1-5 Las Vegas S/D Jubilee, Cashman Convention Complex, Write Rea Ugarkovich, 900 Biljac St., Las Vegas NV 89128.

7-9 32nd Annual S&R/D Festival, Municipal Auditorium, Pensacola FL. Write Pat & Gloria McLuskey, 15 Milton Rd., Pensacola FL 32506.

8-9 30th Annual Wildwest Days, Mesa College, Grand Junction CO. Write Dave & Terry Schiess, P.O. Box 474, Eagle CO 81631.

8-10 June Sensation, Missouri Southern State College, Joplin MO. Write Bill & Rita Johnson, 1808 Wynnwood Dr., Carthage MO 64836.

8-10 2nd Kauai Squarestitute, Sheraton Kauai Hotel, Kauai. Write Kauai Squarestitute, P.O. Box 4844, Hilo HI 96720.

8-10 June Jubilee, Vincennes Executive Inn, Vincennes IN. Write Jim Long, 328 Indiana Ave., Sullivan IN 47882.

8-10 1st Annual Bluegrass Competition, Write Silver Dollar City, Inc., Drawer 954, Marvel Cave Park MO 65616.

8-10 1984 S/D Festival, Papoose Pond Resort & Campground, Write Papoose Pond, Box 118, N. Watford ME 04267.

10 thru Labor Day Square Dancing, Dance Ranch, Estes Park CO. Write Frank Lane, P.O. Box 1382, Estes Park CO 80517.

10 Pairs N Spares Dance, Allemande Hall, Chattanooga TN. Write Bill Brandfast, 109 Amhurst St., Chattanooga TN 39411.

11-15 Caller College, Oklahoma. Write Sharon Golden, 300 Elmhurst, Hot Springs AR 71913.

14-17 18th Annual National Mountain S/D & Clogging Festival, Natural Bridge State Resort Park, Slade KY. Write Richard Jett, P.O. Box 396, Campton KY 41301.

15-17 2nd Annual Clogging Extravaganza, Write Clogging Extravaganza, Marvel Cave Park, MO 65616.

15-17 Cessquares Wichita Spectacular, Cessna Activities Ctr., Wichita.

15-17 All-American Dance Weekend, Keene State College, Keene NH. Write Ralph Page, 117 Washington St., Keene NH 03431.

15-17 Cup of Gold Promenade, Sonora CA. Write Allan & Judy Smith, P.O. Box 3651, Sonora CA 95370.

15-17 3rd Clog Campus '84, Clinch Valley College of the University of Virginia, Wise VA. Write Clog Campus '84, Anna Breeding, Clinch Valley College, Wise VA 24293.

16 Can-Am Festival, Oakland University, Rochester MI. Write Tom & Shirley McBrien, 28526 Denise, Madison Heights MI 48071.

16-17 Summer Fest, Kaw Lake, Kaw Lake OK. Write Bill or Evelyn Lantz, 4533 Laura, Wichita KS 67216.

18-22 "Teaching Dancing To All" Academic Workshop, Greek Orthodox Church, Akron OH. Write Dr. Caesar A. Carrino, Dean, The University of Akron, Akron OH 44325.

18-22 Caller College, No. Ohio College. Write Stan Burdick, P.O. Box 488, Huron OH 44839.

21-23 11th Annual Trail-In S&R Dance Festival, Red River Community House, NM. Write Mrs. Frances Williams, P.O. Box 213, Red River NM 87558.

22-23 33rd Annual Washington State S/D Festival, Write Pat & Phyllis Mugar, 6045 Blakely Ave., N.E., Bainbridge Island WA 98110.

24 "Trail-In" Dance, Allemande Hall, Chattanooga

TN. Write Bill Brandfast, 107 Amhurst St., Chattanooga TN 37411.

24 The Straw Hat Special, Delaware Co. Fairgrounds, Delaware OH. Write Paul & Helen Fraker, 3566 Warrensburg Rd., Delaware OH 43015.

24-28 Callers College, Dance Ranch, Estes Park CO. Write Frank Lane, P.O. Box 1382, Estes Park CO 80517.

24-30 through Aug. 12-18 Fun Valley Dances, Southfork CO. Write Hensons, 2050 S. Elmwood, Abilene TX 79605.(Oct.-May), Fun Valley, Box 208, So. Fork CO 81154.(May-Oct.)

25-28 Callers College, Hanover, MD. Write Al Brundage, P.O. Box 125, Jensen Beach FL 33457.

26-July 2 33rd National S/D Convention, Baltimore MD. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

26 Trail-In Dance, V.F.W. Hall, Chicago Heights IL. Write Sandra Olds, 142 Sorrento Dr., Schererville IN 46375.

26 "Trail-In Dance, Riptides Square Dance Club, Virginia Beach VA. Write Warren Berglund, 345 Lynn Shores Dr., Virginia Beach VA 23452.

JULY

2-8 Rocky Mountain Dance Roundup, Snow Mountain Ranch, CO. Write Marie Armstrong, 7512 Clanton Trail, Hudson FL 33567.

2-16 Tour Germany, Austria, France & Switzerland. Write Al Brundage, P.O. Box 125, Jensen Beach FL 33457.

2-16 Post Convention Special Tour, Germany, Switzerland & Austria. Write Joseph & Norva Pope, 15 Melville Rd., Pasadena MD 21122.

3-4 Mountain Music & S/D Frolic, Natural Bridge State Resort Park, Slade, KY. Write Richard Jett, P.O. Box 396, Campton KY 41301.

4th through Labor Day Crosstrail "Funny Farm" Campground, Bear Lake MI. Write Larry & Bernice Prior, P.O. Box 643, Rte 2, Bear Lake MI 49614.

5-8 State Festival, Delta Junction AK. Write Chet & Karen Eldridge, P.O. Box 284, Delta Junction AK 99737.

6-7 8th Annual Queen City S&R Dance Festival, Frank Cochran Ctr., Meridian MS. Write Juanita Landreth, 4906 B Place, Meridian MS 39305.

6-8 28th Annual Jamboree, Write Kon Yachi Kickers, Box 121, Meadville PA 16335.

6-8 13th Annual National Cloggers Convention, Coliseum & Conference Ctr., Pigeon Forge TN. Write Dennis Abe, Box 283, College Park MD 20740.

8-12 Square Dance Vacation, Write Circle 8 Ranch, Rt. 4, Box 54C, Cle Elum WA 98922.

8-13 S&R Dance Leaders College, Michigan State University. Write Lifelong Education Programs, Kellogg Ctr., MSU, E. Lansing MI 48824-1022.

9-13 Caller College, Write Sharon Golden, 300 Elmhurst, Hot Springs AR 71913.

13-14 S&R Dance Festival, Charlotte Convention Ctr., NC. Write Ralph Thrift, Rte 4, Box 223, Rock Hill SC 29730.

13-15 13th Annual Tip Top Twirl, Hiram College, OH. Write Tom & Mary Feather, 3560 Marsh Rd., Stow OH 44224.

13-15 Pistol Pete Weekend, Oklahoma State University, Stillwater OK. Write Peggy Ashworth, 1301 E. Oklahoma, Enid OK 73701.

15 Dancing For Miss Liberty, Liberty State Park, Jersey City NJ. Call Oliers (201)661-1423.

15-19 Callers College, Dance Ranch, Estes Park CO. Write Frank Lane, P.O. Box 1382, Estes Park CO 80517.

Continued on Page 103

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"King" Ray

1500 Raymond Smith fans gathered on January 15 at the gala affair hosted by Chuck and Peggy Bryant at John Fowler's Fun and Sun Resort in San Benito, Texas. Ray became King for the day, and was honored for his 45 years as a square dance caller, as well as for his 76th birthday. Jon Jones presented him with the Milestone Award given by Callerlab.



Sharing the occasion with Ray were his children and their families: Diane McCall, Billie Don Rines, Sherry, Wayne, Shannon and Jeff Hopkins, and Dan Smith. Twelve dancers from one of Ray's early Nor-Tex clubs, the Log Cabin Swingers, joined Ray for his special day. Roy and Lee Long and John and Wanda Winter hosted a group of thirty-seven friends of Ray's who flew in from Dallas. They had started Dancing with Ray years before. Mr. and Mrs. Ernie Coffey from Oklahoma handled guest registration, and Mr. and Mrs. Bill Fawcett from the Valley were in charge of the memory book which included mailgrams, letters and cards from friends throughout the



country.

Caller Jerry Haag was master of ceremonies for the afternoon, sharing the mike with Chuck Bryant. Coordinating the round dance program were Glen and Mary Nokes and Ed and Arlene Carter. Valley callers and cuers participating were Jerry Rash, Wiley Hutchinson, Gary Shoemaker, Jerry Story, Noble Lee Snapples, Terry Cargill, Henry Bullard, Clark and Ginger McDowell, Frank Wandzek. Other callers and cuers sharing in the program were: Jon Jones and Rocky Strickland of Dallas; Bill Stephenson of St. Ann, Mo.; Ron Mineau of Bishop, Tx.; Dave Allen of San Antonio, Tx.; Roy Richards of Corpus Christi, Tx.; Ernie and Naomi Gross of Syracuse, Neb.; Frank and Ruth Lanning of Topeka, Ks.; John and Wanda Winter of Garland, Tx.

A 78rpm recording made by Ray in 1946 was played and Ray also called a tip showing the same enthusiastic zip. A display of pictures and awards during his 45-year career was displayed.

Sherry Haag

COUPLE'A CONCLAVES A'COMIN'

Along with all the *specials* listed in this vacation issue to aid you in making best choices for your holiday hoedown hops, there are a few events that your editors especially want to single out. The first is about to happen this very month— April 27-28 in Wichita, Kansas— their annual **Spring Festival** (Stan calls, Dave and Nita Smith on rounds; ask for flyer from ASD.) **Callerlab** meets in Chicago the middle of this month. Come to **Redwood Country** way up in far

northern California, especially June 10-14 when Stan is there. (Again, brochures from ASD). Then there's the *really big one*, the **National Convention** in Baltimore the end of June. Come to the **ASD Trail Dance** previous to it on June 27 at the site. It may not be too early to mention the LaCrosse (Wisc.) **Octoberfest** event where Stan calls September 28-30 (just before October, actually.) Gosh— more fun a'comin' than tiptoeing through tulips or hiking through hollyhocks!

FOUR BAR B RECORDS



Bob Carmack



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NEW RELEASES:

- 4B-6066 I'M SO IN LOVE WITH LOVING YOU— Don
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YOU—by Bill O.
4B-6062 LOVE MEDLEY— Bob C.
4B-6061 GLENDALE TRAIN— Bill V.
4B-6060 COTTON-EYED JOE/SALTY DOG RAG (Inst)
4B-6059 A LITTLE OLDFASHIONED KARMA— Don
4B-6058 JOSE CUERVO— John
4B-6057 PENNIES FROM HEAVEN— Bill
4B-6056 HOKEY POKEY— Don Armstrong
4B-6055 LOVE'S GONNA FALL HERE TONIGHT—
John
4B-6054 SHE GOT THE GOLD MINE— Bill V.
4B-6053 LIZA JANE— Bob
4B-6052 MOUNTAIN MUSIC— John
4B-6051 TEXAS FIDDLE SONG— Bill
4B-6050 PROUD MARY— Mike
4B-6013 GHOST RIDERS— Mike
4B-6049 MOUNTAIN DEW— Bob
4B-6047 TIGHT FITTIN' JEANS— Mike
4B-6046 NEVER BEEN SO LOVED— John
4B-6045 WHAT A LITTLE MOONLIGHT CAN DO—
Bill V.
4B-6044 HUMMIN' BIRD/TATERS— Hoedown
4B-6043 BACK IN BABY'S ARMS— Bill

RECENT RELEASES:

- 4B-6040 SMOKEY MOUNTAIN RAIN— Mike
4B-6039 SOUTHERN RAINS— Bill V.
4B-6038 SOMEBODY'S KNOCKIN'— John
4B-6036 LOOKIN' FOR LOVE— Bob

QUADRILLE RELEASES:

- Q-829 DOUBLE SHOT OF MY BABY'S LOVE— Gary
Q-828 MIDNIGHT FIRE— Gloria Smith
Q-827 I'M ONLY IN IT FOR THE Love— Gary
Q-826 SHE'S A HEARTACHE LOOKING FOR A
PLACE TO HAPPEN— Stan
Q-825 SWINGIN'— Romney
Q-824 HIGHWAY 40 BLUES— Lee
Q-823 IF HEAVEN AIN'T A LOT LIKE DIXIE— Gary
Q-822 IT'LL BE ME— Stan Brooke
Q-821 AMERICAN DREAM— Wiley Hutchinson
Q-820 STAY ALL NIGHT— Stan Brooke
Q-819 HEARTBROKE— Romney Tannehill
Q-818 BIG OLE BREW— Lee Main
Q-816 MISTY MOONLIGHT— Gary Mahnken



Stan Brooke



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LINE- LIGHT



Frank and Irene Naessens of Merrill Marmaladers have only been dancing six years, but have filled one Century Book and are working on their second.

They were one of the first couples to begin lessons when the Marmaladers formed. Irene is responsible for getting the school and she and Frank have always been the publicity people.

I originally planned a fashion article on them because Irene does all of her own sewing and I caught them at a dance dressed in almost matching red western shirts. Irene's had white trim on the satin fabric, while Frank's was polyester and no trim. Then I had a change of heart after chatting with them. Never let the opportunity go by to find out about dancers, you will miss a chance of a lifetime. People are fascinating.

I couldn't believe Frank and Irene were parents of ten children and eleven grandchildren. Irene is one of those "tiny but mighty" persons. Frank has been a pipe-fitter journeyman for Dow Corning for 38 years. They live on an 80-acre farm which Frank farmed until his retirement (only from farming).

Born and raised in Merrill, Michigan, the Naessens both graduated from Sacred Heart High School and this is where Irene has returned to teach a class in Confraternity Christian Doctrine.

Square dancing is a big part of their life, but family still comes first. While chatting with Irene, she commented, "We love square dancing and would be gone every night, but our kids are important and you have to be around when they need you." Having ten, that need has to be very big.



Before I knew they had a large family, I asked Irene if she worked outside the home. She isn't "just a housewife" can you imagine the loads of laundry, tons of food preserving, the baking and cleaning that lady has done? She says all of these things are her hobbies.

The Naessens do take time for themselves and others. They feel the exercise (mental and physical) of square dancing is what keeps them active.

"Hats off" to the Merrill Marmaladers and the Northwoods Stomper Camping group, you have one great couple working with you!

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 DR11 JOSE CUERVO by Hal— Shelley West #1
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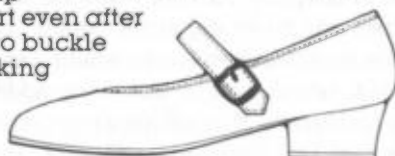
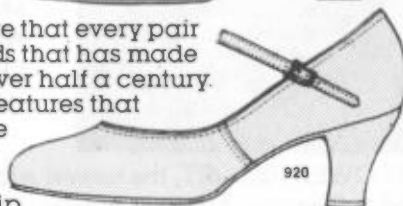
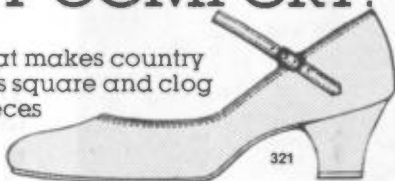
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FEEDBACK

Perhaps some of your readers will recall the article that you published in the Nov. '83 issue of *American Squaredance* entitled "Variety Is the Spice." Maybe some of them are wondering, "Did they get a Crock Pot Cooking Club started? Did anything come out of what was done last winter during their stay in Florida?"

Yes, indeed, we have some good results to report. The nursing home where we put on the dinner and held the afternoon Pie Party is completely filled this winter which means the big new dining room is being used everyday, so we can't have the dinner but we will have a Pie Party some afternoon.

The Contra Dance Club is well underway with new people coming every Monday night. Some of these dancers are coming as volunteers to be partners to push the wheel chairs for wheel chair dancing. They all visit with the residents between dances and wheel them out of the dining room after the dance. One resident asked if we'd do *Birdie In the Cage* sometime. Another elderly lady told me that the first square dance she ever danced (when she was a little girl) was *Around That Couple Take a Little Peek*.

It's interesting to note how something we think is so simple— so insignificant, can really turn into something quite great. The dinner with our Blue Willow dishes really started something. Now all six Nursing Homes in that particular chain have purchased, and use daily, tablecloths, real dishes, glasses and silverware. One night each month they have a "Dine In" (instead of "Dine Out") with a special full course dinner and entertainment. Residents and their families and friends dress in their Sunday best and really live it up. Residents eat free and guests pay \$5 a person. The menu is out of this world!

The Wheel Chair Dancing Program in the nursing homes is going great and on schedule except for a few dates that had to be changed. No cancellations because of snowstorms or bad driving conditions!

Another seminar or workshop on "Wheeling and Dealing With Nursing Home Residents" is scheduled for the end of March, a few days before we head north again. One topic that will be discussed at this meeting will be "Recruiting, Training, and Retaining Volunteers."

Square dancers can do so much to help those who must live in nursing homes and other institutions. Let's all get in there and help. Don't wait to be asked— Volunteer!

Mary Jenkins
Brooksville FL/Minerva NY

Please keep your old Record Review policy.

Speaking for myself I don't have time to listen to all the records of today. With the opinion of your magazine plus other reviewers, I may listen to 5 to 10 a month and pick the ones I want to purchase.

My opinion once again— stay the way you were. This would *not* be an improvement in your publication.

H. Irvin Tousignant
Brockton, Massachusetts

Want to voice my opinion in re: Record Rating. I prefer a rating system based on music and danceability. A simple listing does me no good!

J. N. B.

We've enjoyed your magazine since 1968, and often wondered why you never went to a rating system in regards to the Record Review (singing calls). Could be a 1 to 5 rating. The new "Top O' the Line" is good, but out here in the sticks, we get the mail about a month late and by the time we get the order in it could be the top records are sold out.

Just a thought.

Laurie New

I really like "Top of the Line." The listing is more helpful to me that the reviews were.

Tom Miller
Loreto, Pennsylvania

...On the Square Dance Record Review, please go back to saying something about the record. I can make up my own figures. I would like to read something about the record, such as the instruments that are in the song.

Roger Lomey
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BALT - MORE TOURS

To welcome square dancers, the managers of many attractions in and around the Inner Harbor will reduce their admission fees for square dancers wearing convention badges. These sites are all within walking distance of the Convention and Civic Centers—most of them right near Harborplace, where you'll be going to shop, rest and eat.

At the harbor you'll want to first board the U.S. Frigate *Constellation*, a Baltimore sailing ship, which was the first warship commissioned by the U.S. Navy way back in 1797. It's still afloat and has been restored to its original state. Then tour a different kind of naval vessel as you explore the U.S.S. *Torsk*, a World War II submarine, known as the "Galloping Ghost of the Japanese Coast."

Nature lovers will be fascinated by the 600 different types of fish, reptiles, amphibians and invertebrates at the National Aquarium. A special feature of this beautiful building is a tropical rain forest, complete with exotic plants and birds. They'll also enjoy the many hands-on exhibits at the Maryland Science Center. One of them literally makes your hair stand on end!

Before leaving the harbor, ride the elevator to the 27th floor of the World Trade Center. Here you'll find an interesting exhibit about the many Baltimore firsts and learn much about our city's history. But the main attraction is a panoramic view of Baltimore and the surrounding countryside.

Just a couple of blocks away are two historic buildings, each with its own interesting story to tell. The Carroll Mansion is an early 19th century home furnished in the Empire style. It was the city residence of Charles Carroll, Maryland signer of the Declaration of Independence, for the last 10 years of his life. Almost next door is the Shot Tower. Molten lead dropped from the top of this brick structure fell through a sieve 234 feet to the base, where it landed in a vat of cold water, forming a type of ammunition called shot. Both attractions are free.

Before leaving this area, be sure to visit the Star-Spangled Banner Flag House and 1812 War Museum, home of Mary Pickersbill, who made the flag which Francis Scott Key saw still waving "by the dawn's early light" over Fort McHenry. It was then that he penned our national anthem. Mary had not made the flag at her house because it was too large—30 by 42 feet. She had to borrow space in a nearby brewery! You'll enjoy the Francis Scott Key mementoes and relics of the War of 1812 at the museum, as well as the house itself.

Transportation buffs have a real treat in store for themselves when they visit Baltimore. They will love the B&O Transportation Museum, which houses a comprehensive collection of historic railroad items, including more than 50 railroad cars. Also located here is Mt. Clare Station, built in 1830 by the B&O as the first railroad station in the United States. Did you know that the legendary Bill Bailey, hero of the song "Bill Bailey Won't You Please Come Home," was supposedly a B&O brakeman?

There is a special treat in store for you when you visit Baltimore's City Hall, recently restored to its 19 century elegance. This post-Civil War architectural gem has been placed on the Register of National Historic Buildings, and its beautiful dome is a prominent feature of our city skyline.

Finally, relax at the McCormick Company Tea House. After a brief tour of this famous spice company's plant, you'll enjoy tea and cookies in their unique tea room, an Elizabethan village with replicas of 16th and 18th century buildings, including a grocery store, Anne Hathaway's cottage and Shakespeare's grammar school.

Don't miss these bargains! Get more for your money and enjoy Baltimore at the same time. You are on your own for all of these tours except one—the McCormick Tea House, for which you need a reservation. Space is limited, and the tour is absolutely free, so don't be left out. Write now to Gerel and Bill Roberson, 935 Bardswell Road, Baltimore, Maryland 21228.

And don't neglect registering for the convention itself. Write to the Registration and Housing Committee, P.O. Box 1112, Glen Burnie, Maryland 21061 for registration forms and fact sheets about the convention.

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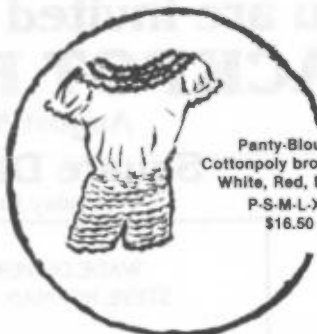
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*Edna Nelson
Bradenton, Florida*

Incidentally, would anyone like to see what George looked like twenty years ago or so? Check "People," p. 74, top row, third face.



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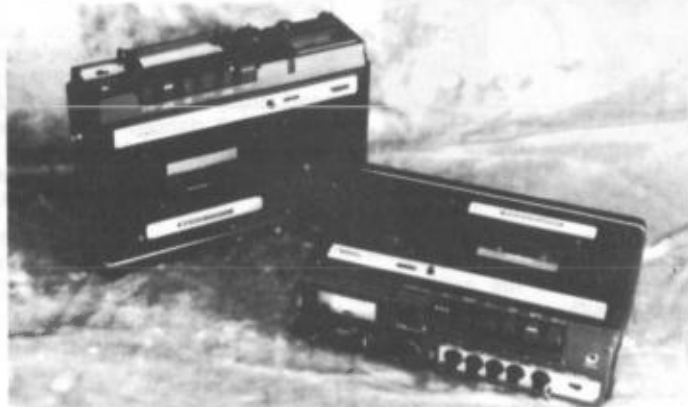
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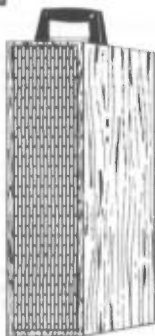
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While on their recent Orient tour, Jerry and Becky Cope of Copecrest, Dillard, Georgia, danced with the Ding How Club in Taiwan (See picture.). Caller hosts there were Joan and Mark Chang, who with their dancers gave the Copes a great reception in Taipei. About ten squares were in attendance.

In Japan, Tac Ozaki met Jerry and Becky at their hotel and took them by bullet train to a local club on the outskirts of Tokyo. It was a young group, the caller and his wife having with them

at the dance two young children under six. The only person who could speak English was Tac, but the Copes found no difficulty in dancing with the group, and they communicated by bowing and smiling. Theirs was the first group of "foreigners" to dance with them, and they were most accommodating. Jerry enjoyed calling to them, too.

Becky says, "It sure does make a trip extra special when you can include some genuine friendship exchanges such as these."



Members of the Orient tour and the Ding How Club.



Jerry and Becky Cope, the local Japanese caller and his wife, Tac Ozaki and the round dance cuer.



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STRAIGHT TALK

It was once thought there was some virtue in calling a spade a spade. Nowadays it's thought best to call a spade anything but a spade, even at the risk that people won't know what you're talking about. Backward countries are "developing," retarded children are "special," reform schools are "youth development centers," insane asylums are "mental hospitals" and we old folks are "senior citizens." While this trend may be inspired by kindness and in some cases be justifiable, the usual result is either ambiguity or deceit. Two cases can now be found in the literature of square dancing. There may be others, but as a recent dancer I haven't spotted them.

Case number one is the substitution of the term "program" for "level," presumably to avoid invidious comparisons. But a difficulty arises from the fact that the words "basic," "extended," "plus," "advanced," and "challenge" are all tainted with the idea of progression. To complete the job, Callerlab would have to appoint a committee to find or invent five words as devoid of meaning as possible to substitute for those in use. The whole process would deceive no one but at least the attempt would be consistent.

Case number two is the change from "all position dancing (APD)" to "dancing by definition." Most people must be under the impression that *all* square dance figures are danced by definition, so the term, if it means anything, is superfluous. My guess is that the change was suggested because APD had acquired a bad name. It was "arky" (I would be glad if some old-timer would give me the exact definition and derivation of that term). The movement that was most responsible for that bad name is the *courtesy turn*. Many of our big strong men, being turned by a lady, or worse, turning a man, or still worse, being turned by a man, feel they are being made into sissies or even worse against their macho will. And it is admittedly rather awkward to have five foot sylphs trying to turn six foot hulks. However, the solution is not to bury the term "APD," which is exactly descriptive, but

for callers to avoid what many people find distasteful. A reversed of same sex *courtesy turn* can be tossed in infrequently as a gag, but no gag should be worked ad nauseum as sometimes happens with extra witty callers.

When callers discuss advanced dancing they stress the point that it should not be attempted with dancers who are not proficient in all positions. Yet we can wonder how much attention is paid to this sound idea and how much effort callers put forth to get it into practice. Callers sometimes tell their students that if they know their basics and their definitions they should have no trouble responding to his calls in unfamiliar setups. When they make this pronouncement they are simply displaying their ignorance of the learning and performance process. When a routine is learned thoroughly it becomes automatic. The expert typist, presented with such a familiar word as "dance" doesn't have to think about fingers or keys or even spelling. The sight of the word is enough to set the fingers going in the right combination and the word is printed. The amazing machinery for this accomplishment is in the sense organs, brain, nervous system and muscles and the work is done with no consciousness of the detail of the movements. The same applies to almost everything we do, including square dancing. We don't think about which hands and which shoulders and which direction when we hear "right and left thru," but if we heard "left and right thru," the effortless machinery would stutter and stop. Moreover, such more complicated movements as *teacup chain* and *relay the deucey* are not done by experienced dancers as a series of bits and pieces. They are done as wholes without a great deal of cerebral reflection. This does not mean that dancers do not have to think about what they're doing when they're learning; it does mean that before real proficiency is reached their response to calls must be more or less automatic. The only way to reach this proficiency is by repeatedly responding to a variety of calls. For this to be possible callers must supply the repetition and the variety. I suspect that all position work is much more demanding of callers than workshoping some fancy experimental, and that sorting out all the possible

Continued on Page 98

Dancing Tips

by Harold & Lill Bausch

Due to the fact that I am a member of the Callerlab Board of Governors, and also chairman of the Mainstream Quarterly selection committee, and because I don't want people to take this article as a statement of "Authority," or a Callerlab opinion, I stress that this is strictly my personal opinion.

Someone made the remark that the biggest problem with square dancing today, is the fact that we callers are becoming too well educated. I don't recall who said that, but I really feel they put their finger right on the problem.

Years ago, we didn't realize just how many different ways we could re-arrange our calls. Some thinking caller started to find many new ways to call the old standards, soon all callers were trying to keep up. Circulates became a very interesting and complicated group of calls. We ended up with *men circulate*, *girls circulate*, *centers circulate*, *ends circulate*, *split circulate* and *box circulate*. There may be more, but that's enough! Lines evolved from single facing lines and two-faced lines, to 3x1 lines, all boys, all girls, two boys together and two girls together.

Communication became better— instead of one or two national magazines, we now have three or four, many area publications, and many note services for callers. We are just getting so much information that our poor dancers' heads must be spinning as we pass on all the new calls and ideas.

Callerlab tried its best to help control things by appointing a committee to regulate the new calls— The Quarterly Selection Committee. Then we tried to help our dancers by identifying which clubs were calling various groups of calls, so that dancers would not get "clobbered" by attending a club that used all together different calls those with which they were familiar. Thus we acquired the Mainstream, Plus and Ad-

vanced programs. This was meant to help, but, soon dancers were using these programs as a sort of status symbol. Callers were also saying, "Look at me, I can call all these programs."

Soon we callers were neglecting some of the calls in Mainstream, so that we could keep up with Plus, and maybe Advanced! So we find dancers who can do the higher programs, but cannot and do not dance all of the Mainstream calls smoothly. Let us say, they profess to dance the other programs, but most in reality dance *some* of the calls in the other programs. To make things worse, callers say, "Look, if we can do the call this way, we can also do it from these other set-ups." Then each call is not one call, but a whole group of new moves.

Don't you sometimes envy the dancers of years ago, when each club had its own caller? They danced all his calls, visited with everyone there, exchanged partners, and occasionally they got together and traveled to visit another club. Everything was relaxed, everyone felt the equal of everyone else, and no one worried about keeping up! The caller was considered part of the club— not a stranger who came in to try to baffle them, impress them, or sell them new ideas.

Probably the things they had, more than we have today, are club identity, club loyalty, and loyalty to their callers, as well as feelings of belonging and of equality.

You can still have much of this if you will belong to and be an active part of your club. Have a regular club caller. Keep it a social club, where everyone dances with everyone and anyone in the club. Don't push too hard to do everything written, and enjoy what you are doing

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Calling Tips

by Gene Trimmer

How is your packaging? Is it such that observers can say you have "eye appeal?" What constitutes your "stage presence?" Is your on-stage manner professional and dignified? Does it perhaps simply telegraph the image of a person on an ego trip or, to the other extreme, one who perhaps has no personal pride in his/her appearance? The answer to these questions can, and should, have a great deal of bearing on your success or failure as a square dance caller. There are times when the incessant search for something different in the performance is allowed to overshadow the performer's concept of presentation.

If people pay to watch a performer in action, they do so with the intent of remaining relatively still while they watch the performer. When they pay in order that they may perform, they seek to do so in a manner they are able to perform. They are, however, constantly aware of their own appearance and the appearance of the person who is providing them with the vehicle of their performance. Their eyes are also upon the person or persons who give them the calls or music or other means of self-expression.

We speak often of eye contact with the dancers and it happens a high percentage of the time. The dancers

want you to know they are there and they intermittently look to see if you are recognizing that fact. They also wish to see your performance in presenting material for them to dance. How you appear to them can have a great deal of bearing upon their enjoyment of the evening. An enthusiastic caller is going to generate enthusiasm. A dignified caller is going to generate a kind of quiet dignity which is present within the joyous actions of the dancers. A caller who is always attired as a square dance caller should generate the desire on the part of dancers to look like square dancers.

A very short time ago, it was unthinkable that dancers would find occasion to question a caller's attire. It was simply understood that the caller would arrive dressed as the concept of square dance attire dictated he should be. We have heard recent reports where dancers felt the need to specify their desire for a proper caller's appearance in the terms of a contract. How sad it is to hear of this need! There is really only one way it can be permanently stopped, if the dancers desire to stop it, and that is to simply close the pocketbook.

In the meantime each caller should consider the "packaging." Does your attire present a desirable package? Are you wearing clothes to give yourself the best possible appearance and to set you apart from the crowd? When you have the proper combination of proper packaging and high quality goods within the package you have an unbeatable combination. Think about it.

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easy level

Jean Siffin of Solon, Ohio, sent along another cute little couple mixer that she "researched" from Al Schwinabart at Oglebay, W.V. Callers who have this "oldie" can dust it off for another round, although it has been re-released.

HEY LI LEE LI LEE MIXER

RECORD: Wagon Wheel WW201

FORMATION: Couples facing around the room, opposite footwork (CCW)

Two walking steps fwd, and three quick ones in place. Repeat.

Vine apart and three quick steps in place.

Vine together and three quick steps in place.

Join both hands, girl goes back two steps, three quick steps in place.

Repeat with man going backwards.

Back away form each other, and then advance to Man's L to new girl, using same footwork.

"Happy Hal" Petschke and his wife Helen of Hartford, Conn., choreographed this quicky solo routine which they call...

WALKIN' AFTER MIDNIGHT

MUSIC: Thunderbird TR3001

FOOTWORK: Start on left foot.

COUNTS:

1-4 Step swing left, step swing right (Step on left, swing right across in front of left. Both hands go left as right foot swings. Repeat to right.)

5-8 Repeat 1-4.

9-12 Strut forward, 2,3, touch;

13-16 Strut back, 2, turn ¼ right and touch L.

Dance goes through eight times.

Stew Shacklette and the Callerlab Traditional Dance Committee have selected as the quarterly selection:

FORWARD SIX

PART A:

First couple balance and swing, lead right out to the right of the ring and circle four

Leave that lady where she be, on to the next and circle three.

Gent No. 1 will leave his partner with couple No. 2, move on to couple No. 3 and circle 3 hands around.

Steal that girl from her back door, on to the next and circle four.

Gent No. 1 will take Lady No. 3 from her homeplace, put her on his right and lead on to couple No. 4.

Leave that girl and sing a little song, go back home alone.

Gent No. 1 will leave Lady No. 3 with couple No. 4. Two side gents have a lady on each side. Head two gents are at home alone.

PART B:

Forward six and back you go, two gents loop with a do-sa-do.

Side gents and four ladies forward and back, lone gents do-sa-do.

Right hand over, left hand under, spin those girls and go like thunder.

Side gents raise right hands and spin the ladies on the right across in front, to end up on the right side of the head gents; at the same time spin the ladies on the left across to end up on left side of head gents.

Repeat Part B three more times. Allemande left, etc...

Repeat the dance for couples 2, 3 and 4, leading out to the right.

Art Seele and the Callerlab Contra Committee have chosen "Sue's Delight" as the contra quarterly selection for 1984's first quarter. It was submitted by Dick Leger of R.I. and named because it is the favorite of Dick's wife, Sue. It was written by Roger Whynot of Massachusetts.

SUE'S DELIGHT

MUSIC: Baby Face, TNT 200.

FORMATION: Alternate duple, single progression.

SETTING UP THE DANCE: Have heads lead to right and circle to a line (from squares). Ladies chain over to other line, and we are ready to teach the dance. Dancers need a little more elbow room than usual in their own lines.

TEACHING THE DANCE: Holding just the hand of the girl on the right, as couple, balance to right and left, sweep $\frac{1}{4}$ using a grapevine (change facing direction 90°). Ladies chain across and back. Balance right and left, sweep $\frac{1}{4}$ to right with another grapevine. This puts everybody in opposite lines from starting position. Right and left thru, star thru, circle half, pass thru to swing. Ends cross over at this point and wait out one sequence of the dance. After the swing, everyone goes forward and back. As couples, dance is ready to start again.

CALLING THE DANCE:

- | | |
|---------------------------|------------------------------|
| — — — — | As couples, balance right |
| & left, sweep with a vine | — — Ladies chain |
| — — — — | — — Chain back |
| — — — — | — — Balance right |
| & left, sweep with a vine | — — Right and left thru |
| — — — — | — — Star thru |
| — — Circle half | — — Pass thru |
| — & swing, — (ends cross) | — All go forward |
| — — — and back | — As couples, balance right. |



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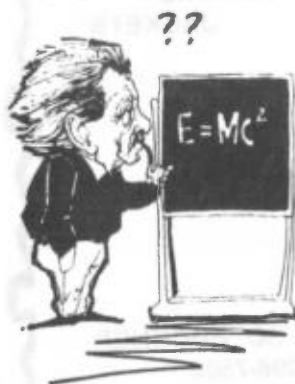
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April Fool month,
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the dancers who
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CHALLENGE CHATTER

Russ & Nancy Nichols

The prompting for this month's Challenge Chatter came from January's "Straight Talk" feature in *American Squaredance* by Harmon and Joy Wilson of Levelland, Texas. The article said that 22% of the San Francisco area dancers participate in the advanced level program, as do 20% of the dancers in Lubbock, Texas. Erv and Pat Riensche, Presidents of PACE, wrote in the January issue of *Pacesetter*: "The Challenge dancers of tomorrow are the Advanced dancers of today" and PACE members are encouraged to attend as many advanced dances as possible.

Many challenge dancers around the country are referred to as "cellar dwellers" because they aren't seen on the dance floor except for a dance of their own level.

We probably would not have thought too much about this subject if it had not happened in our own area. We would have passed it off as being a regional problem, but lo and behold, it's as common in the Toledo area as anywhere else. Nancy and I went to an advanced New Year's Eve party hosted by a local committee with a local caller. Much to our surprise we knew only about half of the people. In fact we neglected to wear our badges and the lady at the door said: "Hmm, are you the Nichols?" as she looks down the list of those that had yet to pay for the dance. We want our readers to know that this is in an area where we have been Promoting Advanced Level Squares (PALS) since the mid-seventies. When the caller announced the next tip would be C-I three squares got up; had he had a C-II tip probably one square would have responded, and had he announced a C-III tip we would probably have been the only couple to take the floor. All this is in an area that boasts of having an active C-I Club drawing seven squares and a C-II Club which draws five squares regularly, not to mention those working with and using the C-III program.

It is a national problem that needs to be corrected now. Every high level dancer in the country needs to get out and circulate among the different pro-

grams that are available. For years we have advocated dancing at live dances. It has become absolutely essential that dancers support the current programs being offered in their own area. You are reading this in April just in time to start making your plans for the year end festivals and conventions. Make it a point to visit other halls and to enjoy other programs. Your reward will be the wonderful people whom you meet, at least that was our experience at the New Year's Eve dance, we had a great time and met many new people. It was an eye opening experience we would not have encountered had we not gone to this advanced dance.

"Cooperative Dancing," by John Sybalsky, was printed in the *Pacesetter*: "No dancer is an island— challenge dancing is necessarily a cooperative activity. This means that the dancers *must cooperate* to get through material. The closer the cooperation, the harder the material a given square can dance successfully. There are a number of rules which will help you work with the other dancers in your square. Since I see them violated.... I'll try to remind people about them from here on out. I've heard some people.... claim that when you're good enough, you don't need these crutches anymore. I note that none of those people are C-4 dancers.

"*Touch hands* wherever there is an intermediate formation in a call, and between calls. You'll see the formation more clearly.

"*Wait for People*. One of the largest causes of breakdowns is dancers being left behind because they were slightly late finishing a prior call. It is much easier for everyone to catch up a beat or two than it is for the poor lost soul to figure out where he belongs. This seems to be particularly important on stars (*motivate, chain reaction, alter and circulate, spin chain the gears*), where losing a person can throw the whole star out of whack."



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WALK AND DODGE

DESCRIPTION: From a box circulate foursome, trailers in the box walk forward to assume the position of the dancer in front of them as the leaders in the foursome side step (dodge) into the vacated spot beside them. Be sure the "dodger" does not turn around.

SAMPLE CHOREO:

Heads touch $\frac{1}{4}$, walk and dodge
Touch $\frac{1}{4}$, walk and dodge
Boys turn back, left swing thru
Centers trade, boys trade, all pass thru
Girls turn back, swing thru
Centers trade, girls trade
Left allemande.....

Heads square thru four, swing thru
Walk and dodge, centers cross fold
Swing thru, recycle, pass to the center
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Touch $\frac{1}{4}$, walk and dodge, partner trade
Swing thru, same sexes trade
Right and left grand.....

Heads lead right and circle to a line
Right and left thru, touch $\frac{1}{4}$
Triple walk and dodge
Centers walk and dodge, centers in
Cast off $\frac{3}{4}$, star thru, double pass thru
First couple go left and next go right
Left allemande.....

A further usage of *walk and dodge* is to specify who is the *walker* and who is the *dodger* (from facing dancers).

Heads square thru four, boys walk and
Girls dodge, all circulate, boys run
Centers pass thru, centers in and

Cast off $\frac{3}{4}$, star thru, swing thru
Pass thru, swing thru, walk and dodge
Bend the line, star thru, pass to center
Square thru $\frac{3}{4}$, left allemande.....

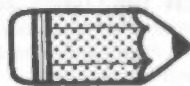
Heads lead right and circle to a line
Boys walk and girls dodge, swing thru
Walk and dodge, girls cross fold
Swing thru, centers trade, girls trade
Crosstrail thru, left allemande.....

Heads star thru, boys walk and
Girls dodge, then walk and dodge
Swing thru, girls trade, flutter wheel
Pass thru, wheel and deal, zoom and
Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
Girls walk and boys dodge
Left swing thru, centers cross run
Boys run, reverse flutter wheel
Left allemande.....

Sides rollaway, heads square thru four
Ocean wave, boys (on a diag.)
Walk and dodge, girls trade
Girls (on a diag.) walk and dodge
Boys trade, ferris wheel, square thru $\frac{3}{4}$
Slide thru, wheel & deal, pass to center
Square thru $\frac{3}{4}$, left allemande.....

REVIEW



SPLIT/BOX CIRCULATE

DESCRIPTION: From lines, waves or columns, the parallel waves, lines or columns divide into two separate boxes and dancers circulate within their own foursome using the general rule.

GENERAL RULE: Directed (active) dancers move forward along the cir-

culate path to the next position.

SAMPLE CHOREO:

Heads square thru four, touch to a wave

Split circulate, swing thru, boys run

Pass thru, wheel and deal

Centers touch $\frac{1}{4}$, left allemande.....

Heads square thru four, touch to a wave

All eight circulate, split circulate

All eight circulate, split circulate

Swing thru, boys run, wheel and deal

Left allemande.....

Heads touch $\frac{1}{4}$, box circulate

Walk and dodge, touch $\frac{1}{4}$, split circulate

Swing thru, right and left thru

Pass to the center, square thru $\frac{3}{4}$

Left allemande.....

Heads pass thru go round one to a line

Pass the ocean, split circulate

Girls trade, recycle, pass to the center

Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line

Touch $\frac{1}{4}$, split circulate

Centers box circulate, all boys run

Centers pass thru, left allemande.....

Side ladies chain, heads lead right

Circle to a line, right and left thru

Touch $\frac{1}{4}$, circulate, split circulate

Girls run, right and left grand.....

Heads lead right and circle to a line

Touch $\frac{1}{4}$, centers box circulate

All eight circulate, split circulate

All trade, girls run, pass thru

Pass thru, trade by, double swing thru

Right and left grand but on third hand

Promenade.....

Heads pass thru go round one to a line

Touch $\frac{1}{4}$, split circulate, all trade

Centers box circulate, all circulate

Boys run, centers pass thru, star thru

Pass thru, wheel and deal, zoom and

Pass thru, left allemande.....

Heads square thru four, swing thru

Boys run, girls box circulate, girls run

Split circulate, all eight circulate

Centers trade, boys turn back

Left allemande.....

Heads lead right and circle to a line

Touch $\frac{1}{4}$, circulate, split circulate

Centers box circulate, all eight circulate

Split circulate, all trade, girls run

Centers pass thru, swing thru

Right and left thru, dive thru

Square thru $\frac{3}{4}$, left allemande.....

American Squaredance Magazine's choreography section features original material submitted to the editor. New ideas are presented each month. Mail creative material to Ed Fraidenburg, American Squaredance, PO Box 468, Huron OH 44839.

CALLERLAB PLUS QS

MIX TO A DIAMOND

by Don Beck

DESCRIPTION: From ocean waves or two-faced lines, centers cross run, new centers single hinge.

Parallel two-faced lines end in center to center diamonds (either right or left facing).

Parallel ocean waves end in center to center, facing diamonds.

Tidal two-faced lines end in left-hand or right-hand point to point diamonds.

Tidal waves end in right- or left-hand facing point to point diamonds.

SAMPLE CHOREO:

Heads square thru four, circle half

To a two-faced line, *mix to a diamond*

Flip the diamond, recycle, circle half

To a two-faced line, *mix to a diamond*

Flip the diamond, swing thru, boys run

Wheel and deal, left allemande.....

Heads pass thru go round one to a line

Pass thru, wheel and deal

Centers pass thru, veer left

Mix to a diamond, diamond circulate

(In the wave) swing thru, flip the diamond

Centers trade, boys run, crosstrail thru

Left allemande, right and left grand but

On the third hand, promenade.....

Heads square thru four, slide thru

Do a dixie style to a wave, boys run

Mix to a diamond, diamond circulate

Girls trade, flip the diamond, boys trade

Left allemande.....

Heads lead right and circle to a line

Dixie style to a wave, boys run

Mix to a diamond, flip the diamond

Ladies trade, trade the wave

Right and left grand.....

Heads square thru four, slide thru

Dixie style to a wave, *mix to a diamond*

Diamond circulate, flip the diamond

Girls trade, half tag, trade and roll

Left allemande.....

Heads lead right and circle to a line

Dixie style to a wave, *mix to a diamond*

Flip the diamond, wheel and deal

Square thru $\frac{3}{4}$, left allemande.....

Heads square thru four, swing thru
Mix to a diamond, diamond circulate
 Flip the diamond, girls run, boys trade
 Boys run, ferris wheel, zoom and
 Pass thru, left allemande.....

Heads square thru four, touch $\frac{1}{4}$
Mix to a diamond, center boys trade
 Flip the diamond, centers walk & dodge
 Original side ladies run, wheel and deal
 Star thru, wheel and deal
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, *mix to a diamond*
 Diamond circulate, flip the diamond
 Swing thru, recycle, crosstrail thru
 Left allemande.....

Heads lead right and circle to a line
 Grand swing thru, box run,
Mix to a diamond, diamond circulate
 Flip the diamond, swing thru, recycle
 Sweep $\frac{1}{4}$, left allemande.....

Heads lead right and circle to a line
 Swing thru, girls run, *mix to a diamond*
 Diamond circulate, flip the diamond
 Left swing thru, left spin the top
 Trade the wave, recycle, sweep $\frac{1}{4}$
 Left allemande.....

Heads lead right and circle to a line
 Swing thru, *mix to a diamond*
 Diamond circulate, flip the diamond
 Wheel and deal, pass the ocean
 Swing thru, scoot back
 Right and left grand.....

Heads lead right and circle to a line
 Ocean wave, *mix to a diamond*
 Diamond circulate, flip the diamond
 Boys trade, wheel and deal, sweep $\frac{1}{4}$
 Pass thru, left allemande.....

Heads square thru four, right & left thru
 Dixie style to a wave, *mix to a diamond*
 Diamond circulate, flip the diamond
 Wheel and deal, sweep $\frac{1}{4}$
 Left allemande.....



TRAIL ACROSS

DESCRIPTION: From parallel two-faced lines, those facing out tag the line in; meanwhile, the centers facing in extend

as the ends facing in follow in behind them. Centers trade as the ends follow them on around, The centers upon completing their trade, veer away from the center and move forward to become the ends of the final two-faced lines. The trailers step forward to become the centers.

NOTE: Equals *tag the line right* from right facing two-faced lines, and equals *tag the line left* from left facing two-faced lines.

SAMPLE CHOREO:

Heads square thru four, swing thru
 Boys run, *trail across*, boys cross run
 Girls trade, wheel and deal
 Left allemande.....

Heads square thru, ocean wave
 Centers run, *trail across*, *trail across*
 Boys cross run, wheel and deal
 Left allemande.....

Heads square thru four, ends run
Trail across girls run, swing thru
 Recycle, left allemande.....

Heads square thru four, swing thru
 Ends run, *trail across*, wheel and deal
 Left allemande.....

Heads lead right and circle to a line
 Touch $\frac{1}{4}$, coordinate, *trail across*
 Ferris wheel, swing thru, extend
 Centers run, *trail across*, wheel and deal
 Star thru, couples circulate
 Wheel and deal, reverse flutter wheel
 Swing thru, same sexes trade
 Right and left grand.....

Heads pass thru go round one to a line
 Pass thru, wheel and deal
 Centers pass thru, veer left, *trail across*
 Ferris wheel, girls square thru $\frac{3}{4}$
 Boys courtesy turn them, pass thru
 Wheel and deal, dixie grand
 Left allemande.....

Heads lead right and circle to a line
 Dixie style to a wave, boys trade
 Boys run, *trail across*, promenade...
 Heads half square thru, right & left thru
 Veer left, boys trade, *trail across*
 Girls cross run, ferris wheel
 Square thru $\frac{3}{4}$, left allemande.....

Heads lead right and circle to a line
 Swing thru, boys run, couples hinge
Trail across, couples circulate
Trail across, wheel and deal
 Swing thru, right and left grand.....

Heads square thru four, swing thru
 Centers hinge, diamond circulate
 Flip the diamond, *trail across*
 Wheel and deal, left allemande.....

Heads lead right and circle to a line

Pass the ocean, girls turn back

Trail across, boys run back

Right and left grand.....

Heads square thru four, swing thru

Boys run, *trail across*, couples circulate

Trail across, wheel and deal, pass thru

Trade by, left allemande.....

Heads square thru four, swing thru

Boys run, couples circulate, *trail across*

Boys hinge, flip the diamond

Pass to the center, square thru but

On the third hand, dixie grand

Left allemande.....

Heads square thru four, swing thru

Girls cross run, boys run, *trail across*

Girls cross run, half tag, split circulate

Boys run, partner trade, pass thru

Wheel and deal, centers pass thru

Left allemande.....

Heads square thru four, ocean wave

Centers cross run, new centers turn back

Trail across, boys run, trade the wave

Recycle, pass to center, square thru $\frac{3}{4}$

Left allemande.....

Heads lead right and circle to a line

Dixie style to a wave, centers run

Trail across, boys trade, promenade.....

Heads pass thru go round one to a line

Touch $\frac{1}{4}$, coordinate, *trail across*

Ends run, new ends circulate, swing thru

Boys run, pass thru, wheel and deal

Square thru $\frac{3}{4}$, left allemande.....



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Specialty, novelty and unusual movements are normally enjoyed by all if not overdone. In nearly all cases, however, the caller will need to allow a bit more time (and offer more help) for the execution. It is a good idea also to lower the music a tad when calling such figures. I have found it useful to announce beforehand that all "should listen closely, here comes a toughie." It is absolutely essential that the dancers succeed in these type calls because nothing falls flatter than a specialty or novelty figure that no one gets. Here are a few such calls:

Heads fan the top, turn thru
Left square thru, wheel and deal
Ladies pass thru, star thru, fan the top
Wheel and deal, flutterwheel
Right and left thru.....
Heads lead right and circle to a line
Pass thru, wheel and spread, square thru
Clover and star thru, slide thru
Spin the top, all turn thru
Courtesy turn, square thru but
On the third hand, curlique, girls run
Turn thru, partner trade, roll to face
Shake hands, go right and left grand.....
Head ladies chain, rollaway half sashay
Curlique, girls run, step to ocean wave
Single hinge, split circulate, single hinge
Fan the top, swing thru, centers trade
Boys run (two long lines), wheel and deal
Slide thru, pass thru, left allemande.....
Heads curlique and spread, girls recycle
Boys wheel and deal,* touch to a wave
Girls trade, wheel and deal, zoom and
Square thru $\frac{3}{4}$ to a left allemande.....

*To extend this pattern, use known zero moves here such as *swing thru, centers run, wheel and deal* or *swing thru, centers run, couples circulate, wheel and deal, pass thru, trade by or swing thru, centers trade, all eight fold*.

Sides curlique and spread, girls recycle
Boys wheel and deal, touch and
Centers trade, single hinge
Split circulate, boys run
Couples circulate, boys trade
Wheel and deal.....(1-4)

Several zeros from 1-4:
Swing thru, centers trade, cast off $\frac{3}{4}$
Walk and dodge, boys fold, curlique
Boys trade, boys run, bend the line
Right and left thru, slide thru.....
Curlique and split circulate twice
Scoot back, boys run, slide thru.....
Swing thru, boys run, tag the line right
Wheel and deal, touch, boys run
Girls trade, wheel and deal
Right and left thru.....
Zeros from 1P2P:
Pass thru, wheel and deal
Double pass thru, first couple go left
Next go right.....
Pass thru, wheel and deal
Centers pass thru, swing thru, boys run
Bend the line.....
Pass thru, wheel and deal
Double pass thru, lead couples
Partner trade, swing thru
Boys run, bend the line.....
Pass thru, wheel and deal
Double pass thru, lead two U-turn back
Swing thru, boys run.....
Square thru $\frac{3}{4}$ equivalents (standard facing couples):
Touch to a wave and cast off $\frac{3}{4}$
Boys run, crosstrail.....
Spin the top, cast off $\frac{3}{4}$
Walk and dodge.....
Swing thru, boys run
Half tag the line left.....
Stir the bucket figure:
Heads curlique, walk and dodge
Right and left thru, swing thru
Boys run, couples hinge
Center couples hinge, all bend the line
Bow to partner, corners all
You've stirred the bucket for my next call

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<p>3 BIG ONES For Newer Callers <i>Stan Burdick & Guests</i> HURON OH—BGSU. June 20-23 (College Campus Site) NORTH VT—TNT—July 19-22 <i>with Mike Trombly</i> OH-IND-KY—Aug. 27-31 at Covington, Ky. with Trimmer Cole, Helt & Record Write ASD, PO Box 488 Huron OH 44839</p>	<p>TURKEY RUN R/D LEADER SCHOOL Turkey Run State Park Marshall, Indiana July 15-20, 1984 <i>Staff: Clancy & Betty Mueller</i> Basic principles of successful leadership, clarification of steps and figures, terminology, pro- gramming, cueing, teaching. Write Betty & Clancy Mueller 112 Hollybrook Dr. New Whiteland IN 46184</p>	<p>CAL GOLDEN IS ON STAFF at the following CALLER COLLEGES April 19-21— Chicago, Illinois June 11-15— Oklahoma July 9-13— Arkansas Aug. 13-17— Arkansas Sept. 3-9— Myrtle Beach, S.C. October 15-19— Oklahoma November 4-9— Georgia Info: Sharon Golden, 300 Elm- hurst, Hot Springs AR 71913 Phone: 501-624-7274</p>

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SQUARE REVIEWS

by John Swindle

JOHNNY CASH MEDLEY— Bee Sharp 123

Caller: Sheldon Kolb

Key: E/A

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

FRIDAY NIGHT BLUES— Blue Star 2218

Caller: Johnnie Wykoff

Key: B-Flat

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, circulate, half tag, scoot back, swing, promenade.

MORNING GLORY DO— Blue Star 2220

Caller: Nate Bliss

Key: A

FIGURE: Heads square thru, touch $\frac{1}{4}$, scoot back, scoot back, curlique, boys run, wheel and deal, swing thru, right & left grand, swing, promenade.

IF I WERE A RICH MAN— Bogan 1348

Callers: David Davis & Tommy White

Key: C

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

MISS EMILY'S PICTURE— Chicago Country CC5

Caller: Jack Berg

FIGURE: Heads promenade $\frac{1}{2}$, right and left thru, square thru, do-sa-do, make a wave, hinge $\frac{1}{4}$, scoot back, boys fold, girls turn thru, star thru, promenade.

STRONG WEAKNESS— ESP 205

Callers: Elmer Sheffield, Jr./Paul Marcum

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

PUT YOUR ARMS AROUND ME— ESP 120

Caller: Elmer Sheffield Jr.

FIGURE: Heads square thru, do-sa-do, make a wave, ladies trade, spin the top, pass thru, U-turn back, star thru, pass to the center, square thru $\frac{3}{4}$, swing, promenade.

DANCE AT TWILIGHT— FTC 32047

Caller: Paul Hartman

FIGURE: Four ladies chain, circle $\frac{1}{2}$, forward and back, square thru, dixie grand, left allemande, promenade.

YOU'RE OUT DOIN'— Gaslight 004

Caller: Berry S. Vestal

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, ferris wheel, square thru $\frac{3}{4}$, swing, promenade.

ARE YOU TEASIN' ME— G&W 607

Caller: Jack Murray

FIGURE: Heads promenade $\frac{1}{2}$, square thru, right and left thru, veer left, couples circulate, half tag, scoot back, boys fold, girls turn thru, star thru, promenade.

LIGHT IN THE WINDOW— Lamon 10091

Caller: Grady Humphries

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, wheel and deal, right and left thru, dive thru, square thru $\frac{3}{4}$, swing, promenade.

HOW COULD I LOVE HER SO MUCH AND THEN LOSE HER— Lazy 8-7; Caller: J.N. Beaird

FIGURE: Heads square thru, do-sa-do, touch $\frac{1}{4}$, scoot back, boys fold, ladies chain, flutter wheel, slide thru, swing, promenade.

LOVE WILL TURN YOU AROUND— MR 32

Caller: Tom Trainor

FIGURE: Heads promenade $\frac{1}{2}$, star thru, pass thru, do-sa-do, swing thru, boys run, half tag, swing thru, centers trade, boys run, slide thru, swing, promenade.

I LEFT MY HEART IN SAN FRANCISCO— MW 301

Callers: Steve Moore & Nelson Watkins

FIGURE: Heads square thru, do-sa-do, swing thru, spin the top, right and left thru, square thru $\frac{3}{4}$, swing, promenade.

SCHOOL DAYS— Panhandle 103

Caller: Gary Stewart

FIGURE: Heads square thru, do-sa-do, swing thru, boys run, bend the line, right and left thru, flutter wheel, slide thru, swing, promenade.

THAT OLD GANG OF MINE— PR 1065

Caller: Singin' Sam Mitchell

FIGURE: Heads promenade $\frac{1}{2}$, curlique, boys run, swing thru, boys run, half tag, trade and roll, pass thru, trade by, star thru, square thru $\frac{3}{4}$, swing, promenade.

SILVER THREADS— River Boat 201

Caller: Buddy Weaver

FIGURE: Heads promenade $\frac{1}{2}$, sides right and left thru, square thru, do-sa-do, eight chain four, swing, promenade.

ELUSIVE BUTTERFLY— Riverboat 202

Caller: Ron Welsh

FIGURE: Heads flutter wheel, slide thru, pass thru, do-sa-do, swing thru, boys run, bend the line, slide thru, pass thru, trade by, left allemande, swing, promenade.

BABY'S BACK AGAIN— Thunderbird 233

Caller: Bud Whitten

FIGURE: Heads pass thru, cloverleaf, square thru $\frac{3}{4}$, pass to the center, square thru $\frac{3}{4}$, do-sa-do, ocean wave, swing thru, men trade, turn thru, left allemande, promenade.

PATTER RECORDS:

STAY A LITTLE LONGER— Chaparral 109

Caller: Ken Bower

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TONTO— MW 401

Caller: Steve Moore

Flip side called using Plus basics.



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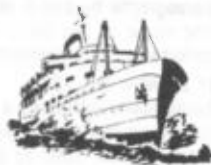
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IN THE NEWS

To carry our April Fool theme into this column, we wonder how many of you will recognize the callers shown below, who have all been covered in this magazine. That may not be an easy task, because most of them appeared about twenty years ago or so, when the name of this magazine was *Square Dance* and it was published in Chicago. Do you recognize any?



Now this item is no April Fool. **Marvin Labahn** of Chicago claims the upcoming

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"First Annual State of Illinois S/D Convention" scheduled for Peoria this coming July 28-29 is not really the *first*. The first one with that name was held May 28-30 in 1965 in Chicago. There was also a second one the next year. **Marv** has proof to back up his statement. He was publicity chairman and **Herb Johnson** was general chairman, according to the records.

Jerry and Sherry Haag of Pharr, Texas, are proud grandparents for the first time— now there's a new potential caller named **Cody Lee St. Clair** in Cheyenne, Wyoming.

Steve Turner of Willeton, West Australia, says the Australia Callers Federation is now in its third year of operation. He is editor of a callers note service published by that organization.

The *Franklin Press* in northern Georgia gave a good account of **Marty Cope** describing his recent Orient trip to fellow classmates, along with an authentic Japanese meal prepared by his mother, **Becky Cope**, for the class. The **Copes** (including caller/father **Jerry**) operate Copecrest S/D Resort in Dillard.

You'll notice a feature this month that deals with famous names whose namesakes are also active in square dance circles. In researching these names, we also found some name's-the-same folks who may not be as famous, but have a "twin" somewhere else. For instance, there's a **Manning Smith** in both Texas and Maryland. There's a **Ron Schneider** in Bradenton, Florida, and a **Ron Snyder** in Colby, Kansas. **John Cook** is in Renton, Wa. and in Allendale, Mich. There's a **James Hume** in Brasher Falls, N.Y., and in Beaver Falls, Pa. **Ken Bower** is in Kent, Wash., and in Hemet, Cal. **Dave Taylor** is in the Chicago area and also in Fort Hood, Texas. **Charlie Baldwin** is both in St. Petersburg and Lake Placid, Florida. **Russ Hanson** is in Tempe, Ariz., and in Denver, Co. **Bob Herrick** comes from both Oberlin and Columbus, Ohio. There are callers named **Jim Mayo** in both Massachusetts and Georgia. Callers **Earl Johnson** and **Earl Johnston** live in Connecticut and California respectively. **Jim Hayes** calls in North Carolina and Kansas (both of them). **Willard Jenkins** of New York and Florida has more than one "double." So it goes. This is no April fool, by **George**. (That's **George Washington** from Virginia and Alabama. They never told a lie.)



OVERSEAS DANCER ASSOCIATION

The Overseas Dancers are "reuning" again! This time in the midst of beautiful Ozark Mountain country at the Ramada Inn in Mountain Home, Arkansas. The dates are August 2-5, 1984.

Callers and cuers are from everywhere—almost. The Overseas Dancer Association is fortunate in numbering among its active members many callers and cuers of international reputation and ability.

To be eligible for membership one must have learned to dance overseas or have been a member of an overseas club. Overseas dancing on vacation or

as a member of a tour group does not qualify.

For further information, write Irv & Pam Buescher, Registration Chairmen, 2727 S. 284th E. Ave., Broken Arrow, OK 74014.

COLORADO CALLERS

New officers of the Colorado Callers Association for 1984 are: Jeff Palmer, president; Missy Wilson, treasurer, and Bill Wilson, secretary.

Bill Wilson

Colorado Springs, Colorado

CALIFORNIA CELEBRATIONS

The Checkmates Club of La Habra, California, will celebrate their 22nd anniversary on June 23. The Plus program dance will be called by Dave Rensberger, with rounds by Vivian Gardner. The dance will be at Washington Jr. High School in La Habra. Write Frank and Vivian Gardner, 1812 Mariposa Ln., Fullerton CA 92633.

The Pomona Valley Bachelors and Bachelorettes will celebrate their 13th anniversary on May 25 at Palomares Park Hall in Pomona, California. Also a Plus program dance, the calling will be

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done by Jim Johnston, with rounds by Carl and Kitty Belsky. Write Bob Bowman, 631 N. Vine, Ontario CA 91762.

The Bachelors and Belles of Paramount, California, will feature traveling caller, Al Horn, on May 15. The dance will be at 7812 E. Alondra Blvd., Paramount, with rounds by Joyce Doss. Write Bill Sansom, 7546 Stewart & Gray, Downey CA 90241.

Al Horn will also call for the Pahrump Valley Squares of Pahrump, Nevada, on May 11-12, at the 6th Annual Hoedown, a Mainstream program dance with Plus star tips. For information, call 702-727-4298 or 727-6499.

*Cleo Shore
Pomona, California*

IN MEMORIAM

Morris Horn of Sunnyside, New York, lost his battle with cancer on January 21. He was the husband of Charlotte Horn (See "People," August 1983.) and a loyal supporter of Charlotte's efforts and of square dancing. Sympathy is extended to Charlotte, their son and daughter-in-law and three grandchildren.

Also in January, Cliff Windsor of Long Island, N.Y. and Brooksville, Fla. died in a hospital on Long Island. Cliff had attended caller's school and was interested in prompting contras. He was a member of Northway Squares, Cloverleaf Leprechauns, and president of the Drift-Around Squares of Brooksville. Cliff and his wife, Clara, have done much for the square dance activity and had many friends.

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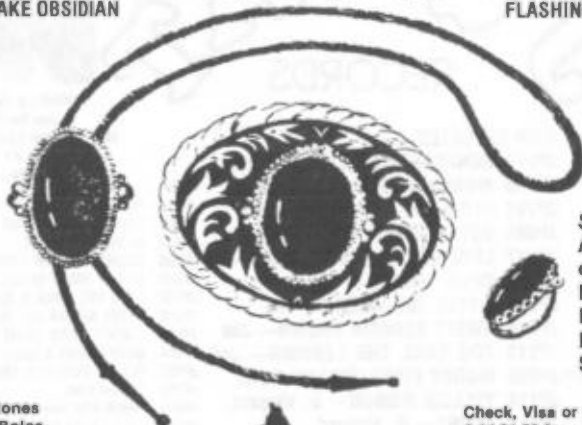
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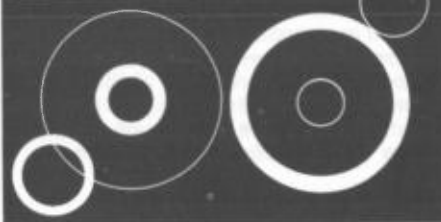
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6. Gotta Travel On— JoPat 601
7. In It For Love— Chaparral 315
8. Marty Robbins Medley— M&W 201
9. Put Your Arms Around Me— ESP 120

NOTE: Numbers 2 and 3 are tied; numbers 4 through 9 all received the same number of "votes." Listing within tied numbers is random.

BEST SINGING CALLS BASED ON SALES LISTED IN HIGH TO LOW SALES ORDER

Since there are no record reviews in this magazine, we plan to give readers an even better index of the most popular records each month in this column. This list will reflect those top selling titles going back one or two months, rather than current hits. This is a *composite* list of top-selling singing call records, based exclusively on sales results reported by over 20 volume dealers, coast to coast. Be sure to let us know whether or not you like this new feature.

FRONT LINE COVERAGE

A little April foolishness, a little spring fantasy, and "out of this world" dramatization combine to provide a new slant on the cover and on page 11.

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- JP110 ONCE IN MY LIFE
- JP109 SEE YOU IN MY DREAMS
- JP108 MATADOR
- JP107 SHE BELIEVES IN ME
- JP106 HEARTBREAK MOUNTAIN
- JP105 I DON'T KNOW WHY
- JP104 SOMEONE IS LOOKING
- JP103 SELFISH
- JP102 RHYTHM OF RAIN
- JP101 BLUE MOON OF KENTUCKY
- JP401 TENNESSEE SUNSHINE
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- JP502 COUNTRY CAT/CITY SLICKER
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- JP503 SUNSHINE/MOONSHINE
- JP504 UPTOWN/DOWNTOWN

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- JP403 MORNING DEW— Joe & Mark
- JP701 OLD BUCK— Stew Shacklette
- JP601 GOTTA TRAVEL ON— Mark
- JP217 LOVE LETTERS in the SAND—Joe
- JP216 DEVIL WOMAN— Joe
- JP215 LITTLE RED WAGON— Joe
- JP214 SWEET GEORGIA BROWN— Joe
- JP213 YOU TAKE THE LEAVING— Joe
- JP505 MUDDY RIVER/FEELIN' GOOD
- JP114 YELLOW RIBBON— B. Vinyard
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- JP210 BLOW UP THE T.V.
- JP209 COUNTRY WASN'T COOL
- JP208 FRIDAY NIGHT BLUES
- JP207 LOVE HAS MADE A WOMAN OUT
- JP206 I FEEL BETTER ALL OVER
- JP205 I DON'T DRINK FROM THE RIVER
- JP204 GONNA HAVE A BALL
- JP203 ALL AT ONCE IT'S FOREVER
- JP202 TULSA TIME
- JP201 WHEN YOU SAY LOVE
- JP197 ALL I EVER NEED IS YOU
- JP402 FOUR IN THE MORNING
(with Bob)

ROUNDS:

- JP301 ALL OF ME— Loehrs
- JP302 NO LOVE AT ALL— Loehrs

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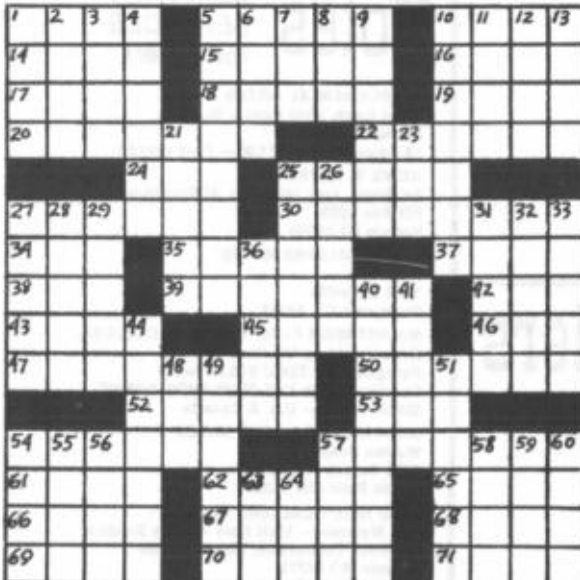
ACROSS

1. Squaredance summons
5. To show respect and honor
10. Possessive pronoun
14. Ersatz butter
15. Related to a class of compounds
16. Sea eagle
17. Above
18. To renounce
19. To load
20. Dancer's companion (Western sl.)
22. Soothed
24. Guided
25. Feminine name
27. Under the ... tree
30. Marriage of a man to his deceased wife's sister
34. A suffix that forms commercial names
35. To finish off the I and J again
37. To swim (Scot.)
38. To be ill
39. What it takes to catch a fish (2 words)
42. A measure of radiation
43. Plunders
45. Electronic device
46. Secure
47. Photograph
50. Lines intersecting
52. Boast
53. One who excels at anything
54. Square dance call
57. Astraddle
61. A contest (Greek Antiq.)
62. Easter
65. Enough (Archaic)
66. Sound
67. Beast of burden
68. A measure of land
69. Slithery
70. Shooter in marbles
71. Places

DOWN

1. A cage for fowl
2. Masculine name
3. Lustful look
4. Proud
5. Curly and Jud
6. A Hebrew measure
7. A beak
8. Undivided
9. Canary with a recurrent trill
10. Cheerers
11. Spoken
12. Wavy (heraldry)
13. Bamboo like grass
21. Pertaining to nervous system
23. Reclined, lazily
25. To place apart
26. A water lily
27. Measurement of age (pl.)
28. Fusion
29. --- toast
31. Great artery
32. Adjustment to wheels
33. An ant
36. The masses
40. Square dance call
41. Upright
44. Resilient
48. Grass covered earth
49. Great excitement
51. Breakfast food
54. Fruit of a palm
55. A monster
56. To corrupt
57. Highest point
58. Indian (peru)
59. A flat bottom boat
60. A female sheep
63. --- American
64. Salt

Puzzle Page



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MUSIC CITY FESTIVAL, Nashville, Tennessee— April 27-28. Contact Elsie Marcum, 2020 Hickory Hill, Hermitage TN 37076 (615-889-6238).

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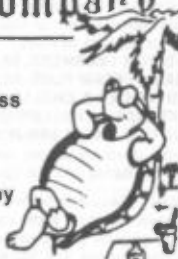
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The most recent dances choreographed by the Kerns are *He'll Have to Go*, *Our Love Affair* and *South*. The best known of all routines is *Maple Leaf Rag*.

Jack and Ione serve on the staffs of numerous square and round dance festi-



vals, and they enjoy doing clinics on different rhythms and dance technique. They derive much satisfaction by teaching people to round dance and helping them develop their skills, but their real pleasure comes from the many friends they have made, both locally and across the country.

Jack has his own insurance business and Ione teaches kindergarten. They have three grown children, the youngest of whom is a devoted dancer.



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Grand spin
Divide to a column
Ripple

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Track and anything
Spin chain and
exchange the gears

Mix to a diamond

ADVANCED QS

Mini-busy
Linear action
Cross double your
pleasure
Change lanes
Zing
Shadow to a diamond

PLUS PROGRAM

All eight spin the top

Anything and roll

Anything and spread

Chase right

Coordinate

Crossfire

Diamond circulate

Dixie grand

Explode family

a. waves

b. and anything

Extend the tag

Flip the diamond

Follow your neighbor

Grand swing thru

Load the boat

Peel the top

Ping pong circulate

Relay the deucey

Remake the thar

Single circle to a wave

Spin chain the gears

Teacup chain

$\frac{3}{4}$ tag the line

Track two

Trade the wave

Triple scoot

Triple trade

Turn and left thru

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1. Hush
2. Could I Have this Dance
3. Cha Cha Charleston
4. Jacalyn's Waltz
5. Nobody But You

INTERMEDIATE

1. Primrose Lane
2. Pop Goes the Movies
3. Frenesi
4. Girl In My Arms
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1. Don't Cry For Me Argentina
2. Rainbow Foxtrot
3. Isn't She Lovely
4. La Paloma

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9. Very Smooth
10. Take One Step

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2. Maria Elena
3. Fascination Waltz
4. Riviere de Lune
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10. Lovely Lady

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1. Don't Cry For Me Argentina (Palmquist)
2. The Girl In My Arms (Agler)
3. Rainbow Foxtrot (Blackford)
4. Moonlight Magic (Rother)
5. In Apple Blossom Time (Agler)
6. Domingo (Packman-Drafz)
7. Hooked on Swing (Windhorst)
8. La Paloma (Moss)

INTERMEDIATE

1. Answer Me
2. Folsom Prison Blues
3. Birth of the Blues
4. Feelin'
5. Roses for Elizabeth
6. Green Door
7. Continental Goodnight
8. Dream Awhile
9. Spaghetti Rag
10. My Love
11. Hold Me
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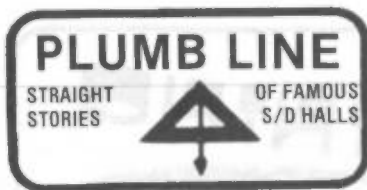
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Round dancers dance at The Truck Stop Sunday through Wednesday, and square dancers are there Thursday through Saturday— year round. The



Rotrucks have rented out their hall for many occasions— weddings, receptions, anniversary celebrations, jazz works and aerobics, Amway meetings, and a Viennese waltz club. Five square dance clubs rent the hall.

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THE CALLER NOTE SERVICES

SDDS by John and Evelyn Strong contains several experimental moves, such as *divi-up*, *chase and wheel* and *persevere*, along with pages and pages of figures and drills. Since *divi-up* is appearing elsewhere quite widely, here is the description and sample figure: From a quarter tag formation, center (wave) dancers will single hinge and roll. Other four divide and move up to become the ends of the resulting lines of four.

Heads pass the ocean, divi up, star thru
Pass thru, trade by, left allemande...

The Choreo Connection by Ed Fraidenburg mentions that *load the top* is getting a great deal of workshop attention. Since it also has shown up in other note services this time, here is the complete description and sample figure: From parallel lines, ends start to load the boat, but when they meet the third dancer, they touch and cast full around (instead of passing them). Meanwhile the center four start to load the boat but, after the partner trade, they touch to a wave and spin the top. This produces a tidal wave; from here all fan the top in their own waves to end in parallel waves.

Heads lead right and circle to a line
Load the top, right and left thru
Left allemande...

In **Mainstream Flow**, Gene Trimmer gives us many good thoughts and fig-

ures. Among the "goodies" presented this month are five "stir the bucket" moves:

Heads touch $\frac{1}{4}$, walk and dodge
Pass to the center, touch $\frac{1}{4}$
Walk and dodge, partner trade...

Four ladies chain, heads star thru
Pass thru, pass to the center
Star thru, right and left thru
All four couples lead right
California twirl...

Heads pass the ocean, recycle, zoom
New centers pass the ocean, recycle...

Heads swing thru, slide thru
Pass to the center, swing thru
Single hinge, boys run...

News 'n Notes from Connecticut contains a commentary by Ed Foote on dancer orientation to the four walls surrounding him or her. Also these items are explored: *pass the word*, *cross flip the diamond*, *chase and wheel*, *load the top*, *powerhouse* and six-hand waves. Top singing calls are *It'll Be Me*, *Mar-Let*; *Stroker Ace*, *4 Bar B*; *I've Tried to Find a Partner*, *CW*; *Alabama Jubilee*, *Roofers*; *Way to Go Home*, *Beautiful Baby*, *Second Fling*, *When You Wore A Tulip*, *Rawhide*.

Besides Don Malcom and Walt Cole, the **Lead Right** notes adds another author this month, Stan Burdick, to the



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staff. Walt Cole takes off this time with good caller choreo advice: "There are a number of things needed to be known before one starts to create his own choreography: the bottom line is a basic knowledge of movements. One needs to know (1) where the movement starts, (2) what the movement does (the action), (3) where the movement ends, and (4) what movement can be called next. This also strongly implies an acute formation awareness...For instance, start this way: Heads square thru (box), swing thru (wave), boys run (two-faced line), bend the line (facing lines), swing thru (tidal wave), boys run (tidal two-faced line), bend the line (box), pass thru (trade by), trade by (box), touch $\frac{1}{4}$ (wave), scoot back (wave), boys run (facing lines), touch $\frac{1}{4}$ (columns), single circulate (columns), boys run (box), slide thru (facing lines), pass thru (lines facing out), wheel and deal (double pass thru), double pass thru (completed double pass thru), first left, next right (facing lines), pass the ocean (wave), eight circulate (wave), boys run (two-faced line), promenade home."

It is good to see Warren Berquam's **Minnesota Callers Notes** back in circulation after a year's absence, with drills on *cross run, ride the wheel, ripple, chase right, explode and anything, dixie grand, acey deucey, right and left roll to a wave and 6x2 acey deucey*.

Figuring from Barry Wonson glides through much material this time, such as drills for *touch $\frac{1}{4}$ and zoom*, with specified dancers only executing the action, and from two-faced lines, *Dixie style to a wave, fan the top, box the gnat, right and left thru with a full turn around, double star thru, coordinate, motorcycle*. His choice of top singing calls are *Don't Stop in My World*, *Blue Ribbon; Lover in Disguise*, *ESP; When My Blue moon Turns to Gold*, *Hi-Hat; Devil Woman*, *Jo-Pat; Gotta Travel On*, *Jo-Pat; I'm Only In It For the Love*, *Quadrille; Beautiful Baby, Second Fling, Way to Go Home*, *Rawhide; 16th Avenue, Rocket; Have You Ever Been Lonely, Mockingbird Hill, Music Box Dancer, TNT*.



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- H-107 THINKING OF YOU by Bob

DANDY IDEA

THANK HEAVEN FOR "ANGELS"

Dotty Stephenson of St. Louis, Missouri (wife of caller Bill) tells us that they have used a little "thank you" certificate for "angels" who have assisted all through beginners classes, and it is an effective recognition for their service to the club. We liked the cute design, which might be copied and enlarged for your own club/class use this spring at graduation time. That time is almost here. "Halo, everybody, halo!"



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THE ROLLING RASCALS

Over twenty years ago, the Tulsa Recreation Center for the physically Limited was formed. It was thought that physically limited individuals needed to be able to join various recreations, but with their limitations recognized. The center was founded by the National Council of Jewish Women, and they are still very involved.

In order to tell this story, several people must be recognized. Picture a smiling woman with a twinkle in her eye, an ex-sergeant in the Women's Marine Corps. Aliene Murdock fits both of these. If anyone needs help or sympathy, she has plenty to give, but if someone needs to be straightened out, she can do this too. Aliene has been the executive director of the recreation center almost since it was started. From the basement room in a hospital, to a city park shelter to the center's own building—much of the progress has been due to the organizing Mrs. Murdock. Also, she says, with the help of her good right hand, Cora Lee Keller.

Square dancing was the first activity that was tried. It was popular then and has continued to be the most popular activity. After several years, Jerry and Betty Shelton, who danced with the Harlan Hashers, got involved, and the activity grew and grew with the Hashers, all of



whom were excellent dancers. This close-knit group was not formed to be selfish, but out of concern that less experienced dancers might hurt someone in a wheelchair. When present chairmen, John and Ruth Kirkpatrick, first started "pushing," it was an real honor to be asked. John describes his first night: "I walked in and looked around and started out when Mrs. Murdock caught up with me and said, 'Where are you going?' I explained that this was not square dancing and I didn't think I could do it. The "Sarge" explained, with much understanding, that these people loved square dancing as much as I did, they just needed a little help to do it. That was almost 20 years ago and we are still 'pushing'." In fact, the square dancers are called Tulsa's only "Legal Pushers."

*Written by John Kirkpatrick
Submitted by Ray and Clara Gallo*



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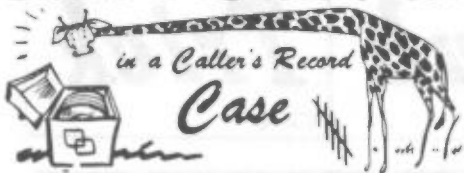
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EDDIE RAMSEY Memphis, Tennessee

Eddie Ramsey began square dancing in the early 50's as a teenager with his parents. His father did some calling. Soon after Sally and Eddie were married, they danced for several years before the family arrived. After an eleven year hiatus, they began again in 1969. Soon they were up to their square eyes as club presidents, area dance association presidents, state dancer association founders, caller association presidents, caller/leaders of an ASD Swiss Tour and business chairmen for the 29th National Square Dance Convention in Memphis in 1980. Eddie is a member of Callerlab and they both are LEGACY trustees, members of the Memphis Callers Workshop, the Lloyd Shaw Foundation, and caller-liaison to the Tennessee State S&R/D Association, Inc.

Eddie calls two nights weekly, and Eddie and Sally have created their dream, a precision performing square dance team, the Precisionaires. Just to fill their spare time, they own the Callers Record Corner, a record dealer-distributorship, managed by their daughter Sandi, and BobCat Records.

Eddie Ramsey's secret identity in the daytime is M. Edwin Ramsey, Certified



Public Accountant. Eddie and Sally both work full time in the accounting practice to be able to afford all of their square dance pleasures. They have four children— the youngest, James, is in his second year of college, and the two oldest, Rusty and Kenny, are married and busy producing Eddie and Sally's 5½ grandchildren.

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Fox on the Run— Chaparral
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GRADUATION

To those familiar with *partner trade*
And *do-sa-do* and *promenade*
And *wheel and deal* and *curlique*,
Another one has joined with you
To *tag the line* and *circulate*.
So now it's time to graduate.

SQUARE ANGEL

Although I see no wings on you,
I'm sure they must be sprouting through,
For a guardian angel you have been
To see me through the thick and thin
Of *do-sa-do* and *slip the clutch*,
Of *wheel and deal* and such and such.
My jumbled brain just seems to fade
When I'm called to *star and promenade*.
I *balance* here and *box the gnat*,
And *rollaway* for this and that.
I'm called to *trade and circulate*;
One call should be *recuperage*.
But graduation day has come,
And boy, oh boy, has it been fun.
So now I tip my hat to you,
Oh, Angel dear, you pulled me through.

RHYME TIME

by Jim Roop
Wildwood, Florida



WHO DID IT?

Square thru four hands, the caller called;
It must not have been my night.
For then he barked a *veer to the left*
And then a *veer to the right*.
I veered to the left, and there I froze;
To me it was a stumper.
Should I next look her in the eye,
Or would it be bumper to bumper?

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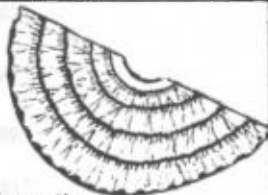
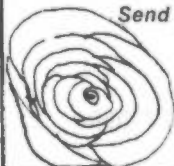
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- RR-175 MEXICAN LOVE SONGS by Jerry
- RR-176 WHAT'S FOREVER FOR by Wade
- *RR-177 REGGAE COWBOY by Jerry
- RR-178 DON'T BELIEVE MY HEART by Pat
- RR-179 OLD TIME LOVING by Jerry



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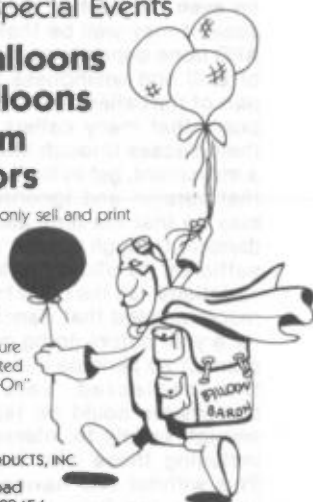
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STRAIGHT TALK, Continued

variations in the plus "program" and getting them into action places a burden on even the best of them. If this is the case, it may well be that the amount of APD done depends as much on the level of skill and willingness to learn on the part of the caller as on the dancers. It appears that many callers, having taught their classes through MS, one version of a movement, get in the rut of calling only that version and ignoring all others. It may be that the time allotted to getting dancers through the MS "program" is insufficient to allow the teaching of the variations. On the other hand it has been recommended that dancers stick to MS for a year before going on to other "programs," so perhaps it is at this time that the neglected versions of MS movements could be taught, providing enough variety to interest the dancers, including those who have gone on to Plus without ever having been asked to *spin the top* from a left-hand wave of alternating sexes. There is a large supply of such calls and callers can share in the learning process by working with

them. Here should be the beginning of APD. When the Plus movements are added the possibilities become enormous, and if used might make the eagerness of dancers to go on to the Advanced "program" for new stimulation less pressing. Those few talented people who become so expert at APD in the Plus "program" that they are bored with it can march on to further adventures equipped with greater proficiency.

This will probably not happen, but in any event let's admit that the "programs" are really at different levels; and let's call APD APD and encourage callers to call APD. *Lanky Frank*

A COLLAGE OF CALLER COLLEGES

Slots are available at caller colleges at all levels and in all geographic areas. Check page 67 for the complete list, along with scattered ads in this issue. The ones we're personally involved in are the Ozark Academy in Kansas City, May 26-28; Firelands College of BGSU in Huron Ohio, June 20-23; Northern Vermont in St. Albans, July 19-22; Tri-State in Covington, Ky (Cincinnati area), Aug. 27-31, and in Dillard, Georgia (Copecrest) Nov. 4-9.

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HEM-LINE

by Bev Warner

Punch Embroidery

Louise Wilson of the Pinconning Cheesetown Squares, Michigan, taught herself punch embroidery and then expanded her knowledge on square dance apparel.

Hubby Dan and sister Lisa Wilson model their Cheesetown mouse and cheese symbol of the club. Lisa's embroidery is on a cotton polyester T-shirt type shirt and Dan's is on a western shirt. Louise says, "Punch embroidery is so simple. It has to be simple for me to



do it." She drew the patterns on the fabric, then worked from the front to the back with the punch tool. Up close, it doesn't look that simple to me. I might give it a try.

NOTHING COULD BE FINA THAN TO BE IN ANCIENT CHINA

Next month, May 7-24, your editors, along with about 30 eager adventurers from nine states (FL, MI, CA, NC, NM, OH, PA and LA) will be on tour throughout the mainland of China, under the banner of ASD Tours. Wish you could do a little *Peking* with us!



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Speaking Of



Singles

YELLOWROCK DIRECTORY

Singles are travelling more and more! The way to find information about when and where singles are square dancing is to use the pocket-sized *Yellowrock Directory*, published by Single Square Dancers U.S.A. to aid the traveller and to encourage visitations to singles' clubs. Copies are \$3.50 postpaid. Order from Keith Turner, 7315 Switch Bark Rd., Louisville KY 40228.

YELLOWROCK SCHOLARSHIP

SSDUSA will award its seventh scholarship during the 14th annual Dance-A-Rama in Orlando, Florida. The \$250. award may be used by the selected caller at his own discretion. Callers associations should nominate their young (age 18-25) members by submitting a resume of the caller, a cassette

tape by the caller and a verification letter from the organization to Bruce Simpers, 224F Woodhill Dr., Glen Burnie MD 21061.

The Yellowrock Scholarship program is financed by profits from the sale of the *Yellowrock Directory* (see above).

SSDUSA OUTFITS

More SSDUSA outfits will be seen in 1984! Outfit coordinator, Alice Lincoln, has information on patterns and materials. Write to her at 4 Francis Lane, Voorheesville NY 12186.

ADVANCED/CHALLENGE CONVENTION

Gene Buckley has been designated Singles Coordinator for the 3rd American Advanced/Challenge Convention, August 9-11, Student Union, University of Toledo, Toledo, Ohio. Contact Gene at P.O. Box 1851, East Lansing MI 48823.

COMING DATES:

New England Convention, Burlington, Vt.; April 27-28. Singles may contact Judith Holmes, 32 Maplelawn Drive, Essex Junction VT 05452.

Memorial Day Singles Festival, May 26-27, Norfolk, Neb. Write Mary L. Wilson, 918 S. 13th Pl., Norfolk NE 68701.



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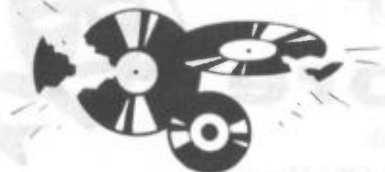
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P006 Misty— Johnny



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BZ101 WATCH GIRLS GO BY— Steve

COMING RELEASE:

- BZ003 HARD DOG UNDER PORCH— Al



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Highlights from Past Issues of this Magazine

25 YEARS AGO— April 1959

"Are we enthusiasts, fanatics or bigots?" asks Lester Garrick.

An enthusiast expends more energy in the pursuit of the object of his enthusiasm than the average person considers reasonable. A true enthusiast is seldom obnoxious.

A fanatic pursues his "enthusiasm" to an extent that seems unreasonable even to those in sympathy with his cause. Even when they are on "your side;" fanatics are not desirable.

Bigots exist in any field involving ideas, customs or conduct. His "right" is the only right; everything and everybody else is absolutely, 100% wrong.

We square dancers are all nice friendly enthusiasts..... aren't we?

Here and there: The Winter Festival in Durham, N.C. drew over 500 people. Jim Mallard gave a special session on P.A. technique for callers and leaders.

Twenty-four sets of children from twelve schools will demonstrate their square dance skills at Pittsburgh, Pa.'s bicentennial this year.

The square dance club of Bismark and Mandan, N.D. have cards printed with their dance schedules which they place in the motels and hotels in the area.

Not all the record reviews were glowing. ".... a mediocre presentation of a singing call. Incidentally, the pressing is rather annoying in addition to the other unhappinesses. We had hoped this type of recording was forever a thing of the past; but brave souls pop up with what they think are new ideas ignoring the fact that there are already countless recordings, of the same tunes on the market, all of them infinitely better."

In this April issue 60 square dance vacations were listed, including the Fontana Village Swap Shop.

10 YEARS AGO— April 1974

The first Callerlab sponsored International Square Dance Callers Convention will meet this month in St. Louis. 124 callers and 80 wives, from several countries are expected for the 3-day gathering. The meeting is a historic "first."

Stan in Meanderings says, "In all the universe what other activity would offer me this unique opportunity to be able to say proudly that within the span of one month I have sucked a sour pickle with my baked beans in the heart of Massachusetts, sampled a little sorghum in Florida, slurped some savory soy sauce in California and sour dough-sa-doed in Alaska, and called dances in those scattered areas while there."

Tex Brownlee has many honors to his credit. Among them he has the unique distinction of being the only caller, who is an "honorary ex-convict," and was awarded a certificate to prove it. Tex was interviewed by the prison newspaper staff, visited with several inmates and had lunch with all of them. He spent the entire afternoon talking with these men and found it quite a memorable experience, "locked in," as it were.

Even though this was the year of the gasoline shortage there were 155 Vacation listings from the Pirates Ball in Tallahassee, Fla. to Fun in the Sun in Old Orchard Beach, Maine to the Fun A Rama in Crestline, Cal.

Elmer Sheffield, Jr. from Tallahassee, Fla. is featured in Steal A Peek. Elmer began calling in 1970 and his first recording "Good Morning Country Rain" was selected "Song of the Year" in 1973.

New Idea: *Cast a shadow* by Lee Kopman.



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TNT212 LOVERS IN THE MOONLIGHT, R/D, Dave Fleck
TNT213 THIS OLE HOEDOWN, Patter by Mike
TNT214 GARDEN OF MY DREAMS, Waltz by Norma Findlay
TNT215 DUST OFF THAT OLD PIANNA, Gene Trimmer
TNT216 MY SONG, Round by Virginia Colling

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Dave Fleck



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WHERE AND WHEN, Continued

15-20 Callers School, Turkey Run, Marshall IN. Write Dick Han, 513 So. Bluff, Monticello IN 47960.

15-20 R/D Leader School, Turkey Run, Marshall IN. Write Betty & Clancy Mueller, 112 Hollybrook Dr., New Whiteland IN 46184.

19-21 15th Annual Thunder Bay Square Dance Festival, Confederation College, Thunder Bay Ontario Canada. Write Keith & Madeline Whitelock, 217 N. Marks St., Thunder Bay Ontario Canada P7C 4E9.

19-22 Caller's College, N. Vermont College, St. Albans. Write Mike Trombly, RFD 2, Rt. 7, St. Albans VT 05478.

20-21 N.C. R/D Clinic, Polo Recreation Ctr., Winston-Salem. Write Ed & Carolyn Raybuck, Rte 1, Box 212, Advance NC 27006.

20-21 21st Annual Summer Fun Fair, Mt. Vernon WA. Write Ruby Thomas, 5184 School St., Acme WA 98220.

20-22 1984 Summer S&R/D Festival, Oregon State University, Corvallis. Write 1984 Oregon Summer Festival, P.O. Box 2069, Corvallis OR 97339-2069.

20-22 Advanced 2 Weekend, Harley Hotel, Enfield CT. Write Jim & Gerrie Purcell, 340 Highland Ave., Randolph MA 02368.

21-28 American Dance & Music Week, Pinewoods '84, Plymouth MA. Write Gloria Berchielli, 505 8th Ave., NY, NY 10018.

22 Special Dance, Allemande Hall, Chattanooga TN. Write Bill Brandfast, 107 Amhurst St., Chattanooga TN 37411.

22-25 Caller's College, Hartland MI. Write Earl Johnson, P.O. Box 2223, Vernon CT 06066.

22-26 Round Dance Teachers School. Write Circle 8 Ranch, Rt. 4, Box 54-C Cle Elum WA 98922.

22-27 Asilomar S/D Vacation Institute, Pacific Grove CA. Write Square Dancing Magazine, 462 N. Robertson Blvd., Los Angeles CA 90048.

27-28 2nd Annual Hoedown, Alpine School Gymnasium, Alpine AZ. Write I.B. Gill & Patty Gillham, P.O. Box 304, Alpine AZ 85920.

27-28 July Jaunt, MO Southern State College, Joplin MO. Write Willard & Helen Lundy, P.O. Box 55, Carthage MO 64836.

27-29 4th Annual Spokane Singles Summerama, Western Dance Ctr., Spokane WA. Write Spokane Singles Festival, P.O. Box 14363, Spokane WA 99214.

28-29 1st Illinois S&R/D Convention, Peoria Civic Ctr. Call Earl or Joy Hoyt (312)629-2452.

29-Aug. 2 Round Dance Jubilee. Write Circle 8 Ranch, Rt. 4, Box 54C, Cle Elum WA 98922.

29-Aug. 2 Caller's College, Harrisonburg VA. Write Earl Johnson, P.O. Box 2223, Vernon CT 06066.

AUGUST

2-4 4th National Canadian S&R Dance Convention. Write Convention 84, P.O. Box 1902, Winnipeg Manitoba Canada R3C 3R2.

2-5 Overseas Dancers Reunion, Ramada Inn, Mt. Home AR. Write Irv & Pam Buescher, 2727 S. 284th E. Ave., Broken Arrow OK 74014.

3-4 22nd Annual S/D Festival, Mississippi Coast Coliseum. Write Harold Smith, 4502 Kendall Ave., Gulfport MS 39501.

3-5 25th Wisconsin S&R/D Convention. Call Bill or Joan Ohm, (715)341-2035.



Bob Bennett

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Valdosta GA
31601



Jack & Muriel Raye



Bud Whitten



Mike Seastrom



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TB233 BABY'S BACK AGAIN—Bud

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6-11 31st Annual B.C. S/D Jamboree. Write Bert Hugins, P.O. Box 66, Penticton, B.C. Canada V2A 6J9.

6-18 Hawaii. Write Bill & Carolyn McVey, 9380 Indian Springs Dr., Roswell GA 30075.

8-15 Alaska Cruise. Write Larry Prior, 334 Isle 3 N.E., Bayonet Point FL 33567.

11 11th Annual Red Carpet S/D. City Auditorium, Vicksburg MS. Write Cason Schaffer, Rt. 11, 107 E. View Dr., Vicksburg MS 39180.

12-17 Summer Seminar, The Allen Homestead, Shrewsbury MA. Write Red Bates, 222 Glendale Rd., Hampden MA 01036.

13-17 Callers College, Troy NH. Write Earl Johnson, P.O. Box 2223, Vernon Ct 06066.

13-17 Callers College, AR. Write Sharon Golden, 300 Elmhurst, Hot Springs AR 71913.

16-19 20th Jekyll Island Jamboree, Aquarama & Buccaneer Motor Lodge, Jekyll Island GA. Write Bob & Vivian Bennett, 2111 Hillcrest Dr., Valdosta GA 31601.

17-18 11th Tennessee State Convention, Middle Tennessee State University. Write 11th TN State Convention, P.O. Box 474, Murfreesboro TN 37133-0474.

17-19 Proctor's Dance Improvement Clinic, Ramada Institute, Dallas. Write Charles & Bettye Proctor, 117 Cedar Dr., Red Oak TX 75154.

18-25 English & American Dance Week at Pinewoods '84, Plymouth MA. Write Country Dance & Song Society, 505 Eighth Ave., NY, NY 10018.

24-25 9th Annual Montreal Area S&R/D Convention, Queen Elizabeth Hotel, Montreal. Write MASDA, P.O. Box 906, Pointe Claire, Dorval Quebec, Canada H9R 4Z6.

24-25 8th ASARDA Annual Festival, Huntsville AL.

24-26 Triple Fun Weekend, Danville Civic Ctr. Write

Betty Bennett, 2022 Liberty St., Danville IL 61832.

25-31 S/D Festival, Papoose Pond Resort & Campground. Write Papoose Pond, Box 118, N. Waterford ME 04267.

30-Sept. 2 19th Annual Western S/D Festival, Natural Bridge State Resort Park, Salde KY. Write Richard Jett, P.O. Box 396, Campton KY 41301.

31-Sept. 1 End O'Summer Round-Up, Red River Community House, Red River, NM. Write Toots Richardson, Rt. 1, Box 42, Clinton OK 73601.

31-Sept. 2 5th Annual Clogging Convention, San Bernardino County Fairgrounds, Victorville CA. Write Theresa Dailey, 4587 Pedley St., Norco CA 91760.

31-Sept. 2 Chaparral Dallas Convention, Le Baron Hotel, Dallas TX. Write Mary Campbell, 1425 Oak Hill Dr., Plano TX 75075.

31-Sept. 2 14th Annual Dance-A-Rama, Sheraton-Twin Towers, Orlando FL. Write H. Fred Perdue, 3707 Calloway Dr., Orlando FL 32810.

SEPTEMBER

1-3 S/D Weekend. Write Lazy R Campground, 2340 Dry Creek Rd., N.E., Granville OH 43023.

2-8 Stretch Your Summer Week, Red River Community House, Red River NM. Write Toots Richardson, Rt. 1, Box 42, Clinton OK 73601.

3-6 Wallowa Lake Caller College, Joseph Oregon. Write Vaughn Parrish, Rt. 2, Parrish Rd., Berthoud CO 80513.

3-8 Ocean Drive S/D Resort Callers College. Write Ocean Dr. S&R/D Resort, P.O. Box 198, N. Myrtle Beach SC 29597.

4-9 Annual Fall Camp, The Inn, E. Hill Farm, Troy NH. Write Ada Page, 117 Washington St., Keene NH 03431.

6-9 22nd Annual S&R/D Jamboree, Wallowa Lake,



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6-15 Hawaii, 10-day tour/cruise. Write Larry Prior, 334 Isle 3 N.E., Bayonet Point FL 33567.

7-9 Dance Weekend, Potawatomi Inn, Angola IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

7-9 Square Dance Festival, Papoose Pond Resort & Campground. Write Papoose Pond, Box 118, N. Waterford ME 04267.

7-9 Chaparral Michigan Convention, Battle Creek MI. Write Mary Campbell, 1425 Oakhill Dr., Plano TX 75075.

13-15 Myrtle Beach Ball, Convention Ctr., Myrtle Beach, SC. Write Laverne & Barbara Harrelson, P.O. Box 367, Lancaster SC 29720.

16 Allemande Hall Special. Write Bill Brandfast, 107 Amhurst St., Chattanooga TN 37411.

21-23 Square Dance Festival, Papoose Pond Resort & Campground. Write Papoose Pond, Box 118, N. Waterford ME 04267.

21-23 Square 'n Round Dance Weekend, Chula Vista Resort, Wisconsin Dells, WI. Call Judy Kaminski (608)254-8366.

21-23 Shindig '84, Duluth Arena, MN. Write Shindig, 16 2nd St., Cloquet MN 55720.

22-29 16th Annual S/D Festival, KY Dam Village State Park, Gilbertsville KY. Write Kent & Janice Berkley, 231 N. 4th St., Mayfield KY 42066.

28-29 14th Annual Nebraska State S&R/D Convention, Norfolk S. H. School, NE. Write Gerald & Angie Stanley, RR 2, Box 17, Dixon NE 68732.

28-29 Tri-State Festival, Honeywell's, Wabash IN.

Write C. Smith, R. 1, Box 222, Wabash IN 46992.

28-30 R/D Clinic, Write Ronald Grendell, 544 Bell Rd., Antioch TN 37013.

28-30 Camp & S/D Weekend. Write Starlite Campsites, RD 1, Stevens PA 17578.

28-30 Ozark Encore, Ozark Bowl, Kimberling City MO. Write Bill & Rita Johnson, 1808 Wynnwood Dr., Carthage MO 64836.

29 S/D 2nd Annual S.D. Spree at Sea, Hawaiian Islands. Write Carol Hoffman, Group Travel Specialists, 6602 E. Grant, Tucson AZ 85715.

29 Hicks & Chicks, Double Header, Marion OH. Write Jean Wuescher, 272 Cal. Ash Rd., S. Caledonia OH 43314.

30-Oct. 19 20-Day Tour, Australia and New Zealand. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

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3-17 Hawaii, 15-day tour. Write Carol's World Travel, 6640 Ridge Rd., Port Richey FL 33568.

5-6 21st Annual Fall Foliage Festival, Nat'l. Life Ins. Bldg., Montpelier VT. Write Stephen Caswell, RFD 1, Box 4, Waterbury Ctr., VT 05677.

5-7 1984 Auckland & Art Weekend, Hillsborough School Hall. Write Neil Ritchie, P.O. Box 15-368, New Lynn Auckland, New Zealand.

5-7 Oktoberfest, U. of WI, La Crosse. Write Happy Twirlers, P.O. Box 1501, La Crosse WI 54601.

5-7 Dance Weekend, Potawatomi Inn, Angola IN. Write Bill Peterson, 30230 Oakview, Livonia MI 48154.

5-7 S&R/D Weekend, Chula Vista Resort, Wisconsin Dells WI. Call Judy Kaminski (608)254-8366.

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12-14 Camp & S/D Weekend. Write Starlite Camp-
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13-14;20-21;27-28 13th Annual World Clog Dance
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15-19 Callers College, OK. Write Sharon Golden, 300
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19-20 MO Fed. State Festival, Lebanon MO.

19-20 S. Central KS S&R/D Festival, Century II,
 Wichita.

19-21 S&R/D Weekend, Chula Vista Resort, Wisconsin
 Dells WI. Call Judy Kaminski (608)254-8366.

19-21 New Zealand International S&R/D Convention,
 Hagley H.S. Gym, Christchurch. Write Blanche
 Shepherd, P.O. Box 15-045, Christchurch 6, New
 Zealand.

19-21 Dream Weekend, Vincennes Executive Inn, IN.
 Write Jim Long, 328 Ind. Ave., Sullivan IN 47882.

25-28 20th Aloha State S/D Convention, Hawaii.
 Write Dayna Newcomer, P.O. Box 4354, Hilo HI 96720.

25-Nov. 4 Hawaii Cruise & Tour, Write Carol's World
 Travel, 6640 Ridge Rd., Port Richey FL 33568.

26-28 S&R/D Weekend, Chula Vista Resort, Wisconsin

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26-28 Plus Weekend, Harley Hotel, Enfield CT. Write
 Jim & Gerrie Purcell, 340 Highland Ave., Randolph MA
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26-28 S&R/D Festival, Convention Ctr., Evansville IN.
 Call Martin & Janet Schroering (812)853-5603.

NOVEMBER

2-3 Kellogg Kickoff, Write Mary Campbell, 1425
 Oakhill Dr., Plano TX 75075.

2-4 Square Dance Weekend, The Inn, Troy NH. Write
 Ralph Page, 117 Washington St., Keene NH 03431.

2-4 New Forest 4th Annual Autumn Weekend,
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9-10 23rd Annual MI State Convention, Cobo Hall,
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22-25 Square-L-Round, Western Hills Lodge, Wagoner OK. Write Melton Luttrell, 8512 Lajolla Ct., Ft. Worth TX 76116.

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 Charleston WV; April 25, Erwin Lawson
 Altoona PA; April 26, Julia McIntire
 Minden NE; April 29, Elliot & Suzie Krutzfeld
 Kansas City MO; May 1 Jim & Barbara Jeffries
 Memphis TN; May 30, Eddie & Sally Ramsey
 Knoxville TN; June 2, Don & Mary Walker (½)
 Shelby NC; June 3, Ken & Beth Rollins (½)
 Carrollton (Bowden) GA; June 5, Jimmy Moore (½)
 Gilette WY; June 8, Bill & Irene Moser
 George AFB CA; June 15, Bruce Phillips
 Baltimore MD; June 27, all ASD staff (½)
 Salida CO; July 6, Paul & Edith Brinkerhoff
 St. Albans VT; July 22, Mike & Ernie Trombly
 Minerva NY; Aug. 1, Mary & Bill Jenkins
 York PA; Aug. 2, Gleas & Barb Crumling
 Dayton OH; August 31 (Tent.)
 Minneapolis MN; Sept. 7, Warren & June Berquam
 Johnstown PA; Sept. 16, Walt & Janet Ream
 Berea (Cleveland) OH; Sept. 17, Dave Stevenson
 Belleville IL; Sept. 21, Dewey Cox
 Wilmington NC; Oct. 6, Leon & Joyce West
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 Toledo OH; Oct. 28, Jack & Lil May (Jack & Stan)
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 Dundalk (Balt.) MD; Nov. 18, Joe & Mary Baker
 Topeka KS; Nov. 25 (aft.) Haskins & Banks (½)
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 Virginia Beach VA; Jan 11 (Tent.)
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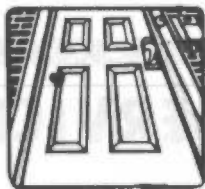
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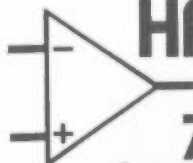
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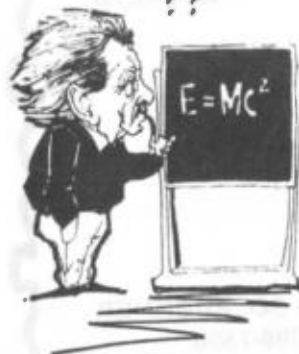
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RICH LITTLE
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DON ADAMS
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TOM COLLINS
Montreal, Que. area
BOBBY VINTON
Vine Grove, Ky.
JIMMY DORSEY
Pekin, Ill.
CHARLIE BROWN
Fremont, Cal. (caller)

Since this is April Fool month, it may be a most appropriate time to have some fun with names of square dancers who have a famous double. We'll bet you didn't know that so many notable names were involved in the square dance activity. No fooling, we didn't know either until we started doing a little research. We've missed some, and we may have goofed on an address or two, but mainly these are namely very verifiable. So you're seeing namesakes as you peer at these appealing appellations. Which all goes to prove a point. The next time someone comes calling in your town and says, "I'm Dolly Parton," believe her, without blinking an eyelash. You may be seeing a double.

BETTY CROCKER
Greenfield, Oh.
JOHNNY MATHIS
San Antonio, Tx. (caller)
KATE SMITH
Fremont, Oh.
TEX WILLIAMS
Fon du Lac, Wis.
ANDY WILLIAMS
Vermont
LLOYD SHAW
Enumclaw, Wa.
BOBBY GENTRY
Piny Flats, Tn.
DALE EVANS
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Pensacola, Fla.
DORIS DAY
Evansville, In.
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London, England
SHIRLEY TEMPLE
Bellaire, Oh.
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(Address missing)
CARL REINER
Albany, Cal.
MARY MARTIN
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